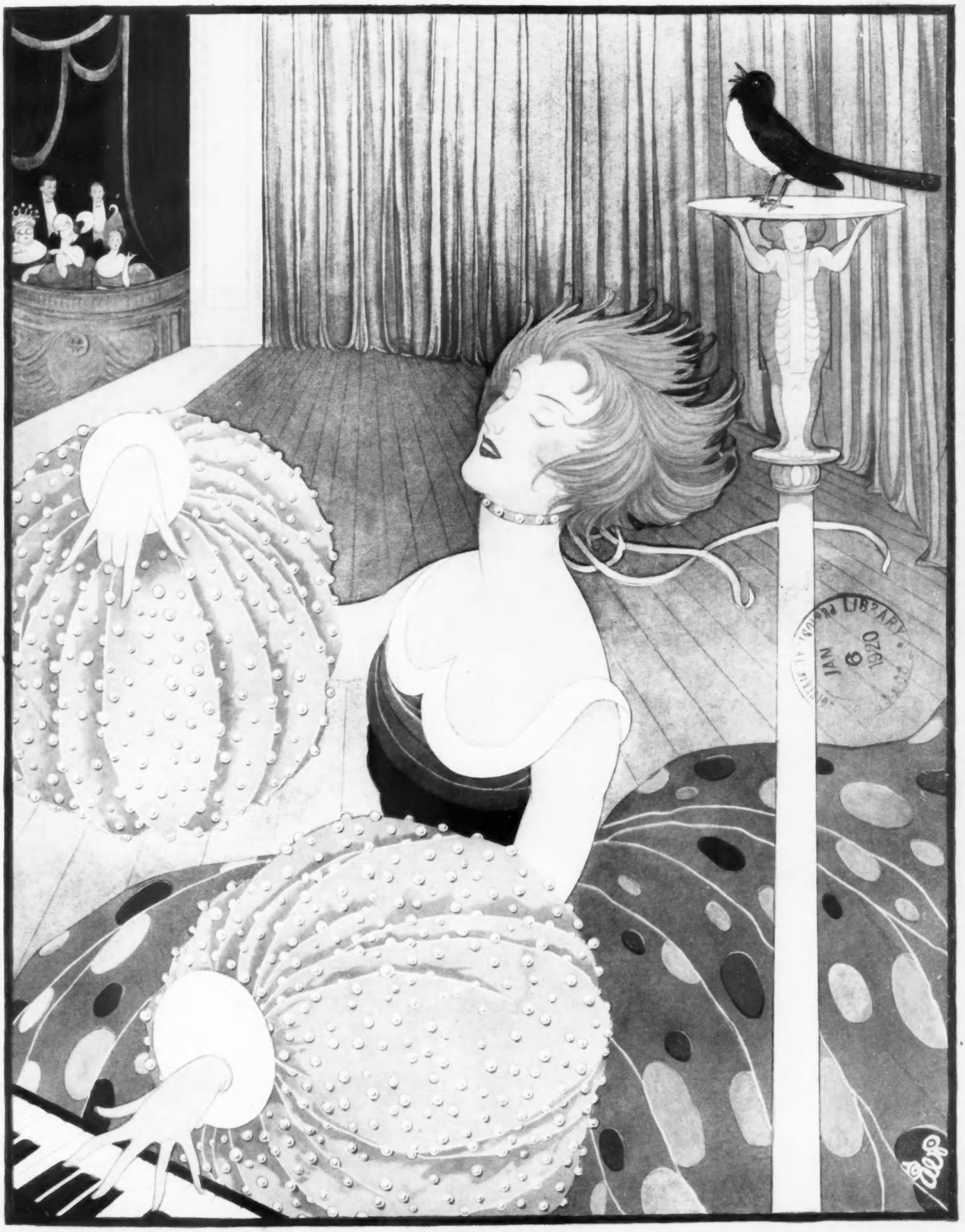
Paris Openings Number

VOGUE

October 15 · 1919
Price 35 cts



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The Vogue Company
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You Pay a compliment, not a price, when Gift Chocolates are purchased
Tastes, like knowledge, are acquired by education.
Scores of people choose QUINBY's California Chocolate Shop Chocolates as Gift Chocolates for the same reason that they eat these chocolates themselves. The price never occurs to them.
Packed in handsome, yet inexpensive handy boxes of genuine California Red Wood.
Extra thick chocolate coatings.
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Address, "QUINBY's," Dept. 2, Los Angeles, California.
Quinby's
CALIFORNIA
CHOCOLATE SHOP CHOCOLATES

This is a photograph of Futurist B221, a garment of sheerest nainsook. The hemstitched shoulder strap and satin drawstring are washable.

Emancipation from undergarments that irk and bind, that is the promise Futurist keeps. So softly fitting, it gives lithe freedom to one's every movement. Daintily feminine, it is a delight to dress over. Futurist has entered the discriminating boudoir, a welcome guest. It comes in a host of textures to suit both purse and fancy, from sheerest nainsooks and batistes to shimmering silks from the Orient. You will surely find it at your favorite store.

THE FUTURIST COMPANY
310 West Erie Street, Chicago, U. S. A. New York Office, 130 West 42nd Street

FUTURIST

WOMAN'S MODERN UNDERGARMENT

OFFERINGS AT THE BETTER STORES IN THE KNIT UNDERWEAR DEPARTMENTS

VOGUE is published on the first and fifteenth of every month by the Vogue Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippines, $6 a year in advance. Entered as second class matter February 16, 1910, at the Post Office, N. Y., under act of March 3, 1879.

Vol. No. 54, No. 8
Whole No. 1129

"In the Web of Fashion"

MALLINSON'S
Silks de Luxe

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

THE French Millinery Shop, is now displaying original Paris Model Hats, representing the pronounced successes of the late Autumn Millinery Openings. These, together with creations from our own corps of millinery artistes and adaptations of French models, make this an impressive and incomparable collection.

Marie Lancret takes a cunning dark brown velvet shape (ILLUSTRATED ABOVE) and with bright paprika ostrich feathers gains a most striking and picturesque effect.

Our copy of this model
35.00 Tax 2.00
Price 37.00 Including Tax

Lucie Hamar expresses the charm of naive simplicity in this rolled sailor (ILLUSTRATED AT RIGHT) with uneven brim; of fluted velvet in soldat blue with just a bow of velvet as trimming.

Our copy of this model
28.00 Tax 1.30
Price 29.30 Including Tax

From the atelier of *Marie Louise,* is this soft gray velvet picture hat (ILLUSTRATED BELOW) with brim that turns saucily off the face, adding ostrich feathers in a lighter tone as a charming climax.

Our copy of this model
38.00 Tax 2.30
Price 40.30 Including Tax

FRENCH
MILLINERY
SHOP
Fourth Floor

From Rue de la Paix via Fifth Avenue Come Vérité Suits to You

Vérité

"SHE looks simply stunning!" is what your friends will say if your new winter suit is a Verite.

Really, Verite Suits and Coats give you such a delightful air of smartness and charm! The splendid fabrics, the careful tailoring, the style straight from Rue de la Paix—all contribute to their distinction and refinement.

The lasting satisfaction of Verite garments is making new friends for them everywhere among well dressed women. Look carefully for the Verite label. It is your guarantee of style, quality and value.

If none of the stores listed below is near you, write us a note. We will see that you are supplied, and also send you a handsome portfolio of the newest, accepted winter models in suits and wraps.

Prices range from $50 to $85, according to materials

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The very latest creation is this long-waisted silhouette with box pleated ripple, trimmed with silk twist stitching. Can be had with rolling shawl collar or high button effect. In pure wool velours; fancy silk lined and interlined. Fashionable skirt has slit pockets and belt.

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For Relaxation Hours and Informal Home Teas

GRACIA—Hostess Gown of Crepe chiffon over self colorGeorgette;peach,flesh, French blue or orchid; filet lace, ribbon and flower trimming. *39.00. Federal Tax 3.15* 42.15

LERA—Crepe de Chine Negligee, in flesh, light or French blue, orchid, wistaria or black. *16.50. Federal Tax .90* 17.40

Same Model as Lera in Crepe Meteor, lined with albatross. *29.50. Federal Tax 2.20* 31.70

CELLE—Chiffon Velvet Boudoir Gown; in DuBarry rose, coral, light blue, turquoise or lilac; lined with contrasting shade of Georgette. *79.00. Federal Tax 7.15* 86.15

TENA—Gros de Londres Breakfast Coat in pink, rose, peach, orchid or wedgewood, flutings of velvet ribbon. *29.50. Federal Tax 2.20* 31.70

VIVIAN—Hostess Gown of Crepe de Chine with a contrasting color chiffon coatee; elaborations of lace; turquoise over flesh, light blue over orchid, pink over light blue, rose over pink or wedgewood over peach. *39.00. Federal Tax 3.15* 42.15

FLORA—Georgette Crepe Hostess Gown, in all flesh, also orchid over flesh, French blue over peach, coral over flesh or light blue over flesh; adornments of lace, ribbon and flowers on underslip and flowing sleeve coatee. *59.50. Federal Tax 5.20* 64.70

CORINE—Georgette Crepe or Crepe de Chine Boudoir Gown, in flesh, coral, orchid or light blue, with ruffling of lace and ribbon embellishments. *18.50. Federal Tax 1.10* 19.60

MONA—Chiffon Velvet Boudoir Gown with mandarin sleeves and lined throughout with chiffon; in DuBarry rose, coral, light blue or orchid. *79.00. Federal Tax 7.15* 86.15

Same model as Mona, of crepe meteor *29.50. Federal Tax 2.20* 31.70

The development of a Personal Mode for each Patron is the special function of this House

Lucile Ltd.

39 West 57th St New York

Our collection of Inspirational Models from the Lucile Paris Studios, has recently been received, and is now on view

Newest Models that Smartly Combine Youthfulness with Fashion

ALL the fascination of fashion's newest modes, all the piquant charm that youthfulness invariably adds to style, have been cleverly embodied in these smart models.

The Misses' Shop, with fashion aforethought, is displaying suits, frocks and coats for every occasion. Each one breathes the spirit of youthfulness; each one faithfully depicts the newest style; all are priced with that delightful price moderation that fashionable women for almost a century have accepted merely as another *Lord & Taylor* attribute.

Mail orders receive the same prompt and careful attention that would be shown you in person.

45—That indispensable factor in every smart wardrobe—the distinctive, tailored suit. This model of Velour with its long, graceful lines and pockets that smartly distend the hips may be had in beaver, navy, or rose taupe. Sizes to 18 years. **$65.00**

46—A tunic blouse and accordion pleated skirt embroidered with gold thread, effect a charming combination in this navy Serge frock. An ecru georgette vest and silk cord girdle are other reasons for its charm. Sizes to 18 years. **$45.00**

47—Smart afternoon frock of Velveteen in navy, black, brown or burgundy. Side panniers that run into box plaits at the back give the fashionable bouffant effect. Sizes to 18 years. **$45.00**

48—A great coat of Velour that combines smart style with sturdy practicability. The cuffs and collar that may be worn either high or low are of nutria brown, reindeer and navy. Sizes to 18 years. **$79.50**

Lord & Taylor

38th Street FIFTH AVENUE 39th Street
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Inspiration
contributes
a marked quality of Individuality to Joseph Creations
which, shown in conjunction with our usual presentation of
Paris Models — constitute a collection of unusual merit

Milliners
Dressmakers
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Joseph

632 Fifth Avenue
Opposite Cathedral
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SUMPTUOUS FUR GARMENTS

AND

SMALLER FURS

FOR

WOMEN OF FASHION

B. Altman & Co.
Fifth and Madison
Avenues
34th and 35th Streets

New York

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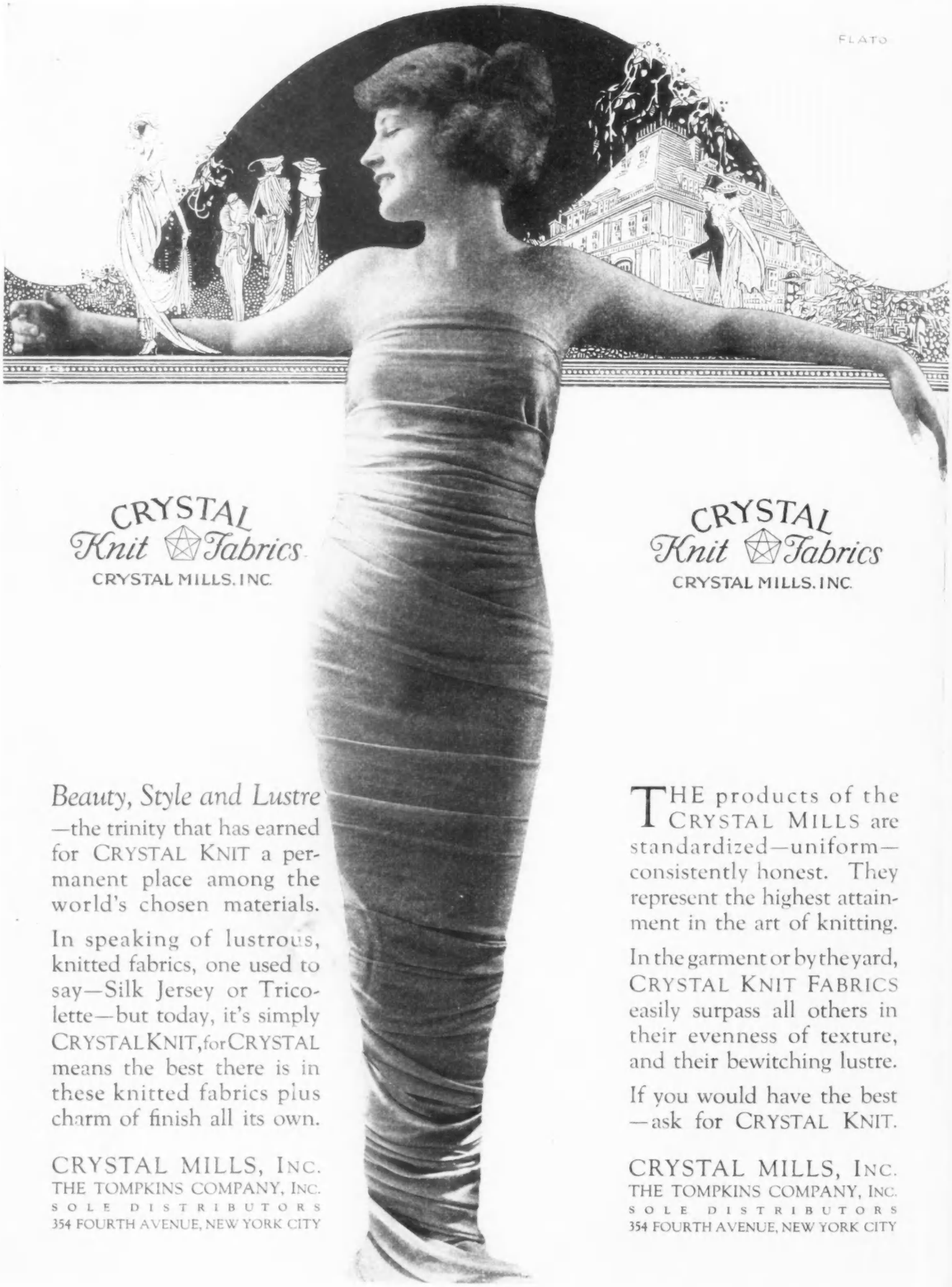

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Knit Fabrics
CRYSTAL MILLS, INC.

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Knit Fabrics
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In speaking of lustrous, knitted fabrics, one used to say—Silk Jersey or Tricolette—but today, it's simply CRYSTAL KNIT, for CRYSTAL means the best there is in these knitted fabrics plus charm of finish all its own.

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354 FOURTH AVENUE, NEW YORK CITY

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In the garment or by the yard, CRYSTAL KNIT FABRICS easily surpass all others in their evenness of texture, and their bewitching lustre.

If you would have the best—ask for CRYSTAL KNIT.

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GUE

GALLERY OF PORTRAITS

Grace Darling in Ermine Evening Wrap from A. Jaeckel & Company 384 Fifth Avenue, New York City.

Your window drapes—and especially your curtains—are your only furnishings seen by the public at large.

THE NEW LACE DAY-SHADE

The Mark of Lace Craftmanship

HERE'S the one *exclusive* treatment of window-lace that will *continue* exclusive.

But more of that later—first, a word of the other advantages of the Lace Day-shade.

1. It's the new vogue.

2. As the lace is not shirred, the full beauty of the design is emphasized.

3. When the window is raised for fresh air, the Day-shade may also be raised, preventing its being soiled.

Moreover, the Day-shade is likely to continue exclusive because, possibly once a season, if the weather is very damp, the Day-shade should be taken down and re-sized—pinned to a board or table, lightly brushed with a thin solution of gloss starch and allowed to dry.

That's not much of an operation, but it's enough to keep it exclusive, enough to cause the average home-maker to adopt some other means of hanging her window lace.

QUAKER LACE CO., Philadelphia, Pa.

P. S.—We do not make Lace Day-shades. But we do make the famous Quaker Craft-Lace in patterns designed especially for Day-shade use.

The class of retailers who handle Quaker Craft-Lace are fully capable of making, in approved fashion, Day-shades from the pattern of Quaker Craft-Lace you select.

QUAKER CRAFT-LACE

WINDOW LACE OF INDIVIDUALITY

Lines
The Expression of
Art in Dress

LINES POSSESS CHARACTER.
A Rodin statue is a symphony of Living Lines. As the artist studies the infinite variety of lines in Nature, the designer of dresses strives to master the Correct Line of the Individual Figure.

THUS—*Art in Dress* may be defined as the selection of the right line to interpret the personality of the wearer; and every Collins Production is inspired by this aim and achieves this distinction.

THERE are no two trees exactly alike; no two faces absolutely similar; and no two figures having identical Lines. The creative artist in dress masters the natural line of the figure, on which he superimposes the right artistic line, so that the individuality of the wearer is first comprehended and then enhanced.

THIS identification of the artistic line in Dress with the personality of the wearer will explain the gracious distinction of our

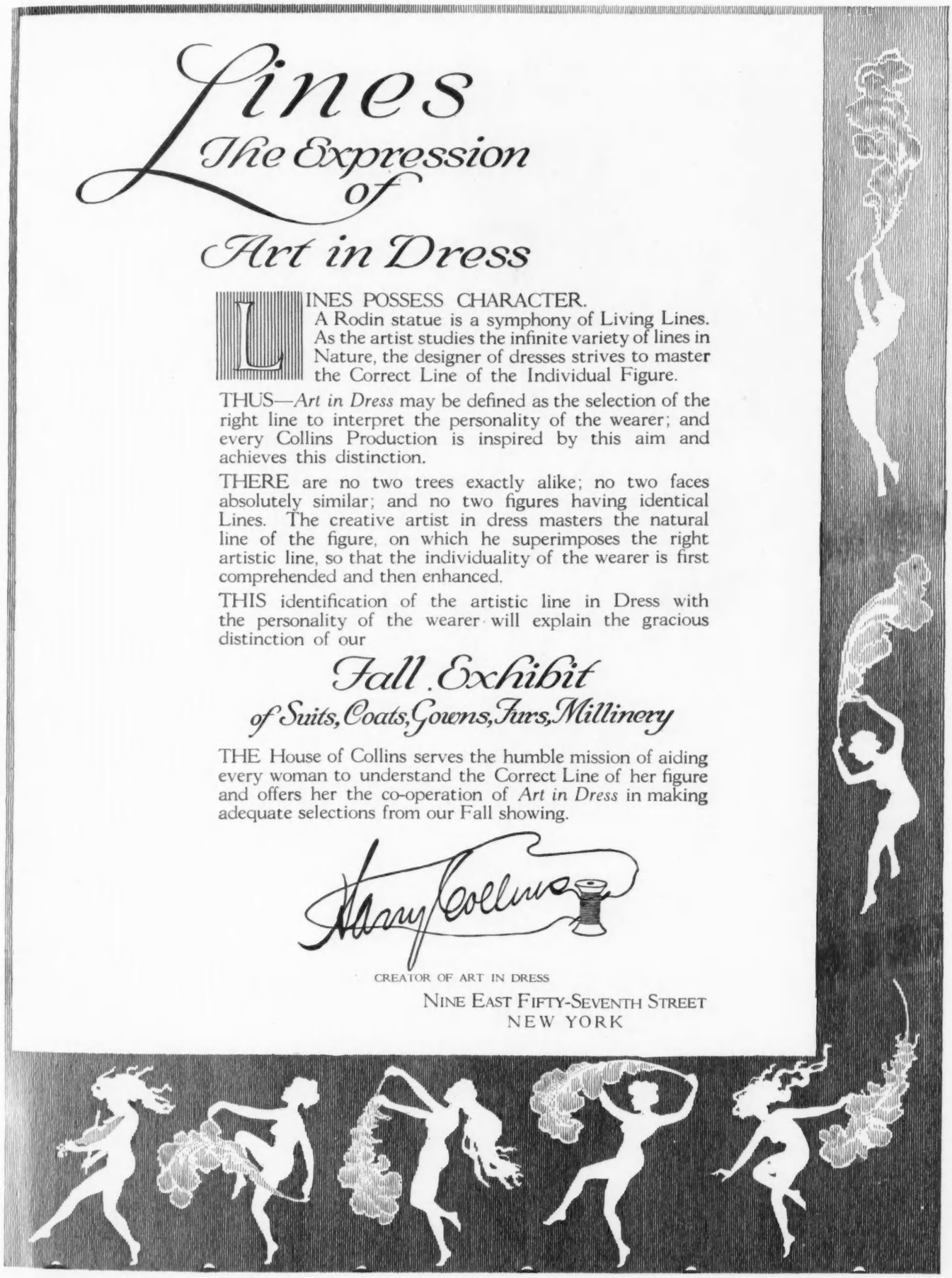
Fall Exhibit
of Suits, Coats, Gowns, Furs, Millinery

THE House of Collins serves the humble mission of aiding every woman to understand the Correct Line of her figure and offers her the co-operation of *Art in Dress* in making adequate selections from our Fall showing.

Henry Collins

CREATOR OF ART IN DRESS

NINE EAST FIFTY-SEVENTH STREET
NEW YORK



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A. Dickens' model suit of Palmer Junior fabric, strictly fast color. Green, brown, tan or blue, solid color or stripe effect. 3 to 8 yrs. $3.89

B. Junior Norfolk suit of Palmer Junior fabric, same colors as above. Sizes 3 to 10 yrs. $3.89

C. Navy serge middie suit, white braid trimmed. 4 to 10 yrs. $8.94

In Palmer Junior fabric, same colors as above $3.89

D. Party suit, velveteen trousers, white silk blouse hand embroidered and smocked. 3 to 6 yrs.....$11.74

E. Corduroy Norfolk suit, golden brown and drab. Pleated or patch pocket model. Trousers lined throughout. 7 to 16 yrs.....$9.74

F. Two trousers suits of all-wool cheviot, tweeds or cassimeres. Pleated or patch pocket Norfolk. Trousers lined. 8 to 18 years. $16.74

Golf caps, tweed mixtures, 6⅝ to 7⅛. $1.44

R. H. Macy & Co. Inc.

HERALD SQUARE NEW YORK

Mackinaws in pleasing plaids. 7 to 18 yrs. $9.74
Felt Alpine hats, bound or plain edge. Gray, green, blue. 6⅝ to 7⅛. $2.49

Overcoat of navy pebble cheviot lined with red flannel. Inverted pleat back. Bone or brass buttons. 2½ to 8 yrs. $19.74

Blue serge sailor tam with hame band. $1.89

"A MIGEL SILK"
"MOON-GLO"

"MOON-GLO" CREPE, Tailors Like a Broadcloth
"MOON-GLO" METEOR, Soft and Luxurious
"MOON-GLO" SATIN, Rich and Lustrous
"MOON-GLO" SATIN CREPE, Combines the Drape of the Meteor with the Wonderful Lustre of the Satin

In the most discriminating shops there is a "Moon-Glo" Silk for every detail of the smart wardrobe—from the swagger tailored costume in "Moon-Glo" Crepe, to the daintiest of underthings done in "Moon-Glo" Meteor.

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ORIGINALITY—QUALITY

Maker of
"Pierrette" for Sheerwear
"Fan-Ta-Si" for Sportswear
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A. Dickens' model suit of Palmer Junior fabric, strictly fast color. Green, brown, tan or blue, solid color or stripe effect. 3 to 8 yrs. $3.89

B. Junior Norfolk suit of Palmer Junior fabric, same colors as above. Sizes 3 to 10 yrs. $3.89

C. Navy serge middie suit, white braid trimmed. 4 to 10 yrs. $8.94

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F. Two trousers suits of all-wool cheviot, tweeds or cassimeres. Pleated or patch pocket Norfolk. Trousers lined. 8 to 18 years. $16.74

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Blue serge sailor tam with hame band. $1.89

R. H. Macy & Co. Inc.
HERALD SQUARE NEW YORK

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MIGEL SILKS
ORIGINALITY—QUALITY

"A MIGEL SILK" "MOON-GLO"

"MOON-GLO" CREPE, Tailors Like a Broadcloth
"MOON-GLO" METEOR, Soft and Luxurious
"MOON-GLO" SATIN, Rich and Lustrous
"MOON-GLO" SATIN CREPE, Combines the Drape of the Meteor with the Wonderful Lustre of the Satin

In the most discriminating shops there is a "Moon-Glo" Silk for every detail of the smart wardrobe—from the swagger tailored costume in "Moon-Glo" Crepe, to the daintiest of underthings done in "Moon-Glo" Meteor.

Maker of
"Pierrette" for Sheerwear
"Fan-Ta-Si" for Sportswear
"Hindu" for Summerwear
"Moon-glo" for Everywear

Sole Maker
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422 Fourth Ave., NEW YORK

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"Niagara Maid"

GLOVE SILK UNDERWEAR

"Of all silk underwear I prefer Van Raalte. Its pure silk fabric wears so much better and it never loses its delicate pinkness in laundering. Besides, the styles are more becoming and the trimmings and embroideries are as pretty as they can be".

At Good Stores Everywhere

Makers of Silk Gloves, Silk Hosiery and Van Raalte Veils

GUE

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Nothing so enhances the beauty of every line and feature as soft, beautiful hair. Nothing is easier to possess—responds so wonderfully to care and proper treatment.

In the Q-ban preparations you will find the complete answer to all hair toilet needs.

Q-ban Liquid Shampoo and Q-ban Toilet Soap to refreshingly, thoroughly cleanse the scalp and hair—leaves it soft, fragrant and invigorated.

Q-ban Hair Tonic to nourish and stimulate its growth, preserve it—keeps the scalp healthy and free from dandruff.

Q-ban Hair Color Restorer to restore the natural, dark, youthful color to gray, streaked or faded hair. Absolutely not a dye.

Q-ban Depilatory—easily applied, non-irritating—odorless—guaranteed not to harm the most delicate skin.

Each Q-ban article is the product of careful study—a compounding of the purest ingredients.

Q-ban

TRADE MARK

for the hair

The Five Q-bans

Q-ban Toilet and Shampoo Soap	$ .25
Q-ban Liquid Shampoo	.50
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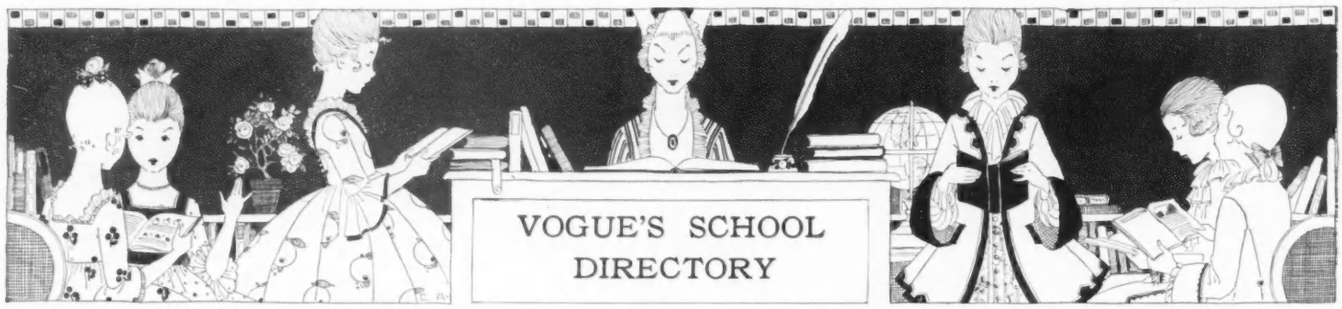

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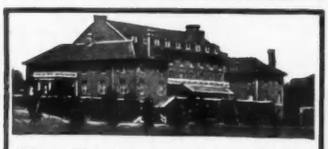

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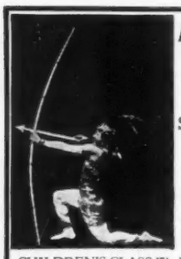

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1432 Broadway — Full value for Pawn Tickets, Old Gold, Silver, Platinum, Precious Stones.
New York
Highest Bank Ref. — Entire Estates Bought.

BENNETT PAYS CASH for Diamonds, Pearls, Platinum, Gold Jewelry, Watches, Silver, etc. Mod. remounting of Diamonds & Precious Stones. Our specialty. Bennett Mfg. Co., 175 B'way (2nd fl.).

A. FRIEDMAN, 771-6th Ave., N. Y. Phone Bryant 6254. Highest Current Prices for Jewelry, Old Gold, Silver and Platinum. Strictly Confidential. References if desired.

SPOT CASH paid for false teeth, gold or silver ores, magneto points, war bonds or stamps,—all valuables. Goods returned if offer refused. Ohio Smelt. & Ref. Co., 920 Lennox Bldg., Cleveland, O.

MEARS & CO., Mears Bldg., 46 Cortlandt St., New York City. — Cash for Diamonds, Pearls and diamond Jewelry. We pay highest prices. Remounting our specialty.

ROTHKRUG BROS. Take advantage of the High Prices paid for Diamonds, Jewelry, Precious Stones, Old Gold, Platinum and Silverware. 542 Fifth Ave., N. Y. C. Room 88. Tel. Murray Hill 3769.

Jewelry and Silverware Bought—Con.

J. HOWARD CO., JEWELERS
Buy Diamonds, Precious Stones
702-7th Avenue, N. W. Cor. 47th Street, New York.
and Jewelry.

BENJAMIN'S SHOP
Pays the highest prices for pawn tickets, diamonds and jewelry. Estates appraised and purchased.
783 6th Avenue 'Phone Bryant 8383

DAVID MOLIN will buy diamonds, platinum, gold and silver. Highest prices paid. Finest references. Establish since 1873. 845 Sixth Avenue, N. Y.

Wanted for Cash—**DIAMONDS, JEWELRY,** silver ware, etc. It will surprise you to see the High Prices we are prepared to pay for the above. Mme. Furman, 103 W. 47th St., N.Y., Tel. Bry't 1376

WRONE & WRONE, Purchase diamonds, pearls & discarded jewels. Old gold, silver & plat. from individuals & estates. Mur. Hill 1912
45 East 44th St.
Adjoining Yale Club.
Estab. 30 years.

For over a quarter of a century we have satisfied clients from every state and have won by merit their esteem and confidence.
Wrone & Wrone.

Knitting Yarns

ELSA BARSALOUX, 400-5th Ave., N. Y. Opp. Tiffany. Original Creations in Hand Knitted garments. A complete stock of yarns. Corps of instructors.

Laces

MRS. RAYMOND BELL
Old Established firm. Expert in Laces. Appraisers. Collars, Sets, etc., made from customers' own laces. Repairing, Cleaning, Estimates. 1 E. 45th St., N. Y.

Ladies' Tailors

J. TUZZOLI, now at 27 W. 46th St., N. Y., makes a suit for $60 which cannot be duplicated under $90. Quality and material faultless in make and fit. Fur garments remodeled. Fall models now ready.

TAILORED GOWNS REMODELED to prevailing style. 20 years' experience. Tailored suits from $65 up. J. H. Comstock, 286 Fifth Avenue, (30th St.), New York. Tel. 158 Madison Square.

M. BERKOWITZ
of 28 West 49th St., N. Y.,
announces the opening
of his new shop.

See us before ordering elsewhere. Garments made to order for less than ready-to-wear.
M. Berkowitz,
formerly of 9 West 46th St., N. Y.

HALLEN TAILORED SUITS
Exclusive Designs to
meet Individual Tastes.
4 E. 46th St., N. Y. Tel. Murray Hill 1222

D. VELTRY,—MILADY'S TAILOR—Creator of exclusive suits, coats and dresses at less than ready-to-wear prices. Furriers and remodeling. Mail orders carefully executed. 425 5th Ave., N. Y. C.

Linens

PORTO RICO STORE—filet tire linen. Everything from handkerchiefs to bedspreads. Trousseaux—household linens and personal wear. The ideal Christmas gift is the linen handkerchief with a filet tire monogram; made with one initial for $1.25 to the more elaborate monogram for $3.50. Porto Rico Store. 514 Madison Ave., N. Y.

HAVE YOU ANY WANTS?
A quick reference to the
Shoppers' and Buyers' Guide
will satisfy them.

Lingerie and Negligees

EXCLUSIVE FRENCH NEGLIGEES
Marguerite Marie
14 East 37th Street, New York.
Telephone Murray Hill 8434.

JULIENNE—500 5th Ave., N. Y. Tel. Mur. Hill 5496. Except. values in dainty silk underthings, exclusive designs, superior workmanship & material. Mail orders invited. Send for Booklet "E".

YOU CAN DO A MONTH'S Shopping in the 400 Shops of these columns in less time than it takes to make a half day's shopping tour. Inspect them all before you buy.

Maids' Uniforms

TRIM, SMART UNIFORMS (nurses, maids, etc.) of strong materials that hold their graceful lines. Accessories of dainty simplicity.
Nurses' Outfitting Ass'n, 425-5th Ave. (38 St.), N.Y.

Dresses — Ready-made — Aprons
Caps & Bonnets — and — Collars & Cuffs
Coats — to order — Bibs
Nurses' Outfitting Ass'n, 425-5th Ave. (38 St.), N.Y.

GLANCE THROUGH these columns before planning your shopping. You will save time and save your nerves.

Milliners

LANG MILLINER—
though showing the newest French designs we specialize in remodeling. 13 East 36th Street, New York. Just off Fifth Avenue.

GERHARDT HATS
Exclusive and Distinctive Hats.
12 East 46th Street, New York.
Opposite Ritz-Carlton.

GUIRY
7 East 48th Street
Smart hats correctly priced.
New York. Saratoga.

ROSS HAT SHOP Chicago
Best models for your individual style.
Importations——Dress—Street—Sport.
25 E. Washington St., Marshall Field Annex Bldg.

"WHITE" 46 West 46th St., N. Y.
Hats
Authoritative Styles for every occasion.
Moderately Priced.

HELEN DALY
Exclusive Milliner
Reasonable Prices
72 West 48th St.

Milliners—Cont.

ADELAIDE
Exclusive Hats—Individual Styles
135 East Fifty-seventh Street
New York City

GROHÉ
Exclusive Millinery.
35 West 50th Street,
New York City.

BRUCK-WEISS MILLINERY
6-8 West 57th St.
New York
Models to the trade.

HOLLIDAY WELLS & RUTH STEARNS
6 East 37th Street, N. Y. C., Vanderbilt 6483
Exclusive Hats
Frocks for young girls

MAISON EDMOND INC.
149 West 44th St., N. Y. C.
Smart Tailored and Dress Hats.
Exclusive Designs.

NEUHOF MILLINERY, Inc.
19 East 48th St.
New York City.
Models for the Trade.

VERA — **IMPORTER**
Distinctive Millinery
27 East 48th Street, N. Y.
Tel. 5482 Schuyler

FAYE HALL
11 East 47th St., N. Y. C.
Hats and Furs. Gowns to order.
Hats for little folks.

NETTIE GORDON, Inc.
Smart hats for the
particular woman.
605 Madison Ave., N. Y. C.

FROM THE TOP OF YOUR HAT
to the tip of your shoes,
every article of wearing apparel
can be purchased from these shops.

Monuments

CEMETERY MEMORIALS of exclusive design for discriminating clientele. Individual consideration in every case. Sketches upon request. The Davis Memorial Co. Syracuse, N. Y.

Mourning Apparel

MULLEN-SHAW
Everything smart for mourning. Hats, Veils, Gowns, Blouses, Neckwear & Furs. No catalog.
16 West 37th Street, New York. Greeley 625.

Patterns

PATTERNS CUT TO MEASURE from illustrations, description of model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 111 Lexington Ave. at 28th St., New York.

Perfumes

BICHARA de PARIS PARFUMS—Complete stock just received. Sample of Bosphora (Sarah Bernhardt's perfume), 55c postpaid. Chypre or Nirvana $1.25 postpaid. Natura, Agents, 21 E. 40 St., N.Y.

J. GIRAUD FILS, Paris—Grasse, 500 5th Ave., N. Y. 1625 Boardwalk, Atlantic City. 20 generous samples of our latest creations in French Perfumes will be sent with catalog upon receipt of $2.00.

Permanent Hair Wave

Norma Talmadge has her hair waved here. Why don't you? No kinks, but a beautiful wave, well nigh a marcel. My own Original Method. Write for booklet. Robert, 500 5th Av., Suite 506, Cor. 42 St., N.Y.

CALL AT SCHAEFFER'S if you want expert personal attention for a permanent wave. Positively no friz or kink. J. Schaeffer, 542 Fifth Avenue. Phone: Murray Hill 5772

CARL—SPECIALIST IN PERMANENT WAVE
Formerly at Waldorf-Astoria
Marcel Waving — Hair Goods — Manicuring
5 Columbus Circle, N. Y. C. Columbus 2410

MAISON SANS SOUCI
The delicate work of the expert makes a Permanent Wave doubly delightful.
Leo S. Lichtman, 2431 Broadway, N. Y.

THE NESTLE
Permanent
Hair-Waver
Is the Original

THE NESTLE
Home Outfit
for Permanent Waving
Over 3000 in use

THE NESTLE TREATMENT for Children
Apply for illustrated booklet
C. Nestle Co.
657 Fifth Avenue New York

SIMON'S
665 Fifth Avenue
At 53rd Street
Plaza 5342

Simon's perfected treatment will give your hair beauty, comfort and a large permanent wave. The price is moderate.
Simon's—665 Fifth Avenue, N. Y. C.

Photography and Photographers

I SPECIALIZE IN DIFFICULT SUBJECTS and shall not be satisfied unless you are.
Mary Dale Clarke
Telephone Plaza 1492 665 Fifth Avenue

MRS. HOWARD COLBY — **THE SAVOY STUDIO**
Home Portraiture and
Interiors
500 5th Ave., N. Y. Phone Murray Hill 3332.

C. V. O'BRIEN
Specialist in Home Portraiture.
Appointment by Phone or Mail
Ten years experience has
Enabled me in the past
to far exceed the expectations
of the most exacting clients
500 Fifth Ave., N. Y. C. Vand. 238

Schools and Instruction

N. Y. SCHOOL OF EXPRESSION
Fall Term Open Oct. 7th
Oral English, Defective Speech, Diction, Drama, Pantomime, Dancing, 318 W. 57th St., N. Y. C.

Shoes

"SHOECRAFT" SHOP, 27 West 38th St., N. Y. Fifth Avenue Footwear in sizes 8½, 9, 9½, 10. Widths AAAA, AAA, AA, to D. Send for catalog VS and "Fitting the Narrow Foot."

E. HAYES, INC., 582 Fifth Avenue, New York. Individual style in ladies' shoes to order in materials and color of costumes. Write for booklet and directions in self-measurement.

JACK'S SHOE SHOP (Creators)
154 W. 45th St., N. Y., opp. Lyceum Theatre
Showing Exclusive Models
(No Mail Orders)

DOG DAYS ARE OVER
and October Shopping is now in vogue. Write some of the many shops listed in these columns.

Shopping Commissions

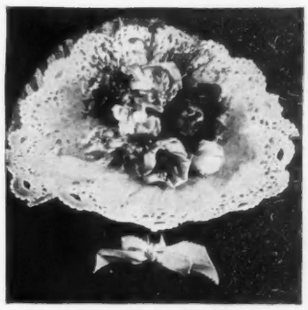
MISS EDITH V. STOVEL
Successor to Mrs. H. Goodale Abernethy.
Personal shopping—No charge.
20 Morningside Ave., N. Y. Tel. Morningside 214.

LET ME SHOP FOR OR WITH YOU without charge. 10 years' intimate acquaintance in N. Y. Shops. Monthly Fashion Notes & Leaflet Free. Emma F. Bassett, 145 W. 105th St., Tel. Academy 2253.

MRS. SARAH BOOTH DARLING
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Models for the Trade. 155 W. 78th St., N. Y.

MRS. S. D. JOHNSON
66 West 49th Street. Telephone 2971 Bryant.
Formerly at 347 Fifth Avenue
Shops for and with you without charge.

MRS. C. B. WILLIAMS, New York Shopper. Will shop with you or send anything on approval. Send for bulletin.
Services free. 366 Fifth Avenue, New York.



Unique and unusual, this Colonial Guest Room Bouquet. It is so made that each of the various colored flowers of satin contains the little necessities for guests, as pins, needles, thread, etc. Price is but $4.50. May be purchased thru Vogue.

Shopping Commissions—Cont.

MRS. CAROLINE PLOWS. Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. References. Goods sent on approval. 14 W. 92nd St., N. Y.

ELIZABETH C. MALADY—A personal acquaintance with New York's shops enables me to buy with taste and discrimination. Prompt service. Goods on approval. 33 Convent Avenue, New York.

MRS. GEORGETTE DUNBAR EVANS will shop for or with you gratis. Notice of change of address from Holland House, 5th Ave. to 400 Riverside Drive, N. Y. C. Tel. Cathedral 3998.

"BEAUTIFUL THINGS I SEE." Write for Free Fashion Letter with list of bargains. Shops free for or with you, wholesale or retail. Booklet. Irene Stephens, 334 Fifth Avenue, New York.

MRS. EDWIN McCALLA DAVIS, Interior Decorator. Will buy for out-of-town patrons—furniture, wall covering, draperies, rugs. Everything for the home. 331 West 83rd Street, New York City.

MRS. L. A. WILSON—Shopper of long exp. Shops for or with customers without charge. Can be seen in office every morning—mail orders promptly executed. 373-5th Ave., R. 505. Phone 3645 Vandbit.

MRS. F. M. MONTE
Shopper. Twelve years' Experience.
Paris and New York. No charge. References.
144 East 40th Street. Tel. Murray Hill 9766.

ORDERS FOR SHOPPING executed by a shopper of many years' experience; Best stores patronized; (their prices your prices). No charge. References. Miss Mary J. Curry, 15 W. 38th St., N. Y.

LET ME SHOW YOU WHERE & HOW to shop. Experienced shopper will give you free, advantage of her judgment of values. Goods on approval. Prompt serv. Mrs. M. P. Weigle, 306 W. 99 St., N.Y.

BLANCHE ADLER—formerly of the South, will accompany patrons—services gratis. Mdse. on approval. Trousseaux, Furs a specialty. Reference. 303 W. 122d St., N. Y. Tel. Morningside 6046-7620

A UNIQUE SERVICE—The Selection of Distinctive gowns, wraps, trousseaux, & furs from New York's unusual shops. Mrs. C. B. Myers, 416 Madison Avenue. Phone Vanderbilt 4537.

Short Stories Wanted

$1000 IN CASH PRIZES FOR TRUE-STORIES. Previous acceptance not essential. Send for particulars. Dept. 20. New York Literary Bureau, 143 West 36th St., N. Y. City.

DURING THESE BUSY DAYS
Let Vogue solve your shopping problems. We personally recommend this "Blue List" of quality shops. Write to them.

SATISFACTORY VISITS BY MAIL
You can purchase anything advertised in these pages by letter if a visit is not convenient.

Social Requirements

MISS WOODWARD
Exclusive Chaperonage
Apartment and House selection
Governesses and Secretaries interviewed

Invitations ordered and sent
References Exchanged
70 West 55th Street
Circle 290 New York City

EXCLUSIVE CHAPERONAGE
A cultured woman with unusual musical connections will chaperone, in her home in exclusive section of Park Ave. one or two young women, wishing to spend the winter in New York. Highest credentials exchanged. Interview by appointment only—480 Park Ave., Plaza 4129. Apt. No. 8 South.

Specialty Shops

SPORT SKIRTS, HATS, SMOCKS & BLOUSES. Attractive models in children's frocks. Serge & smock dresses for women. Spec. jersey sweaters. The Commission Shop, 37 E. 47 St., N. Y. M. Hill 8296

THE BOX AND BAG MART
Boxes for every use Ladies closets fitted
Old boxes repaired
25 East 54th Street, New York

IMPORTED BEADED BAGS
Marguerite Marie
14 East 37th Street, New York.
Telephone Murray Hill 8434.

Sport Things

WOMEN'S STOCKINGS. Imported Scotch Wool. White with colored Clocks, Oxfords, White, Lovats, Heathers, White Ribbed Cotton Colored Clocks, $3. Stewart Sporting Sales Co., 425 5th Ave., N. Y.

Tapestries

TAPESTRIES of Historic European Views, Milan, Venice, Naples, Rome, 19x57 in. Woven in exact color reproductions for wall or table, $5.00 ea. Ppd. Photos mailed. Harris Importers, 324 5th Ave., N.Y.

Toilet Preparations

TWO WEEKS' GLOSS BY STROKE OF BRUSH. Empress Nail Gloss lasts 2 weeks or money refunded. Non-injurious, $1 from dealer or by mail. Samples 10c. Empress Mfg. Co., Dept. 70, 36 W. 20 St., N.Y.

EVE BECKTEL'S YOUTHRENU BEAUTY BOX. Complete Home Beauty Treatment. Lasts 2 months. Contains 1 jar of 8 Youthrenu treatments, 1 bottle Radiante Tonic Astringent, 1 bottle Peach Blossom Cleaning Lotion, 1 bottle Skin Tone, 1 bottle Eve's Divino Olio, 1 jar Delecta Youthrenu Cream, 1 jar Cream Wash. Price $15.08 incl. war tax. Bklt. "C" Free. Eve Becktel, 507-5 Av., N.Y., Vand. 4943

SHOP FROM YOUR EASY CHAIR
Write these shops today.
They are reliable and ready
to serve you.

Unusual Gifts

SATISFACTORY VISITS BY MAIL
You can purchase anything advertised in these pages by letter if a visit is not convenient.

ORIENTAL TABLE LAMPS & SHADES—Useful decorative gifts; Bronze Nubian Girl, Camel, Elephant, Buddha, complete with shade. Price $10-$15, Ppd. Photos mailed. Harris, 324-5 Av., N.Y.C.

THE PHONE FLOWER—Price $4.75. Newest and most ornamental telephone concealer. Made in any color. Colored photograph sent on req. Bessie Frey's Gift Shop, 381 Fifth Avenue, N. Y.

GUEST ROOM BOUQUET. Delightful French Creations. Silk flowers bouquetted with maline, lace & grasses. $4.50. Everything from straight pins to lingerie ribbon. K. Preyer, 515 W. 139 St., N.Y.

REST ASSURED
whether you buy from the shops in this Guide by visit or mail, satisfaction is yours.

USEFUL CHRISTMAS GIFTS
Suitable for all ages. Artistic Wren Boxes with unique Christmas Card $1.50.
The Bird Box Westchester, Pa.

KWONG YUEN & CO., Inc., 287 Fifth Ave., N. Y. A Wonder Shop. Chinese & Japanese Art Goods. Porcelains, Lamps, Embroideries, Kimonos, Bric-a-brac, Jewelry, Novelties. Cat. on request.

USEFUL—RELIABLE—PROFITABLE
Shoppers' and Buyers' Guide offers you a direct road to whatever you may desire. Use it today. Save yourself trouble and worry.

HOWARD SELDEN 303—5th Ave.
New York City. Cowan Luster Pottery. Most attractive Bowls, Vases—especially fine lamp bases.

Most unusual coloring in Copper, Mulberry, Rose, Grey, Yellow, Blue, and Flambe effects. Also beautiful small bits in luster glass.

FOUR HUNDRED SHOPS A DAY
How many shops do you visit in a day's shopping tour? Seldom more than a dozen.

Wanted

For Sale. **INDIAN BASKETS AND CURIOS.** Beaded buckskin dresses, stone implements, saddles, etc. About 400 pieces. Sold as a collection only. Pauline Barnes, Yakima, Washington, Box 98.

MRS. R. D. PATTERSON
1201 Rubicon Road, Dayton, Ohio.
Will purchase your old real lace and embroidery.

SECRETARY-COMPANION. Experienced, to lady or daughter living in N. Y. or Western Center. Refined & highly educated. Excellent reader, linguist, accompanist. Miss M. B., 326 W. 80 St., N.Y.

Weaving (Hand)

THE RUTHANA WEAVERS
2 West 47th St., N. Y. C. Bryant 9093
Hand woven Interior Decorations.
Bags designed to harmonize with costumes.

Wedding Stationery

100 WEDDING ANNOUNCEMENTS $8.50 or invitations, hand-engraved, 2 sets of envelopes, 100 Calling Cards, $1.75. Write for samples. V. Ott Engraving Co., 1023 Chestnut St., Philadelphia, Pa.

ENGRAVED Wedding Invitations, the name Everett Waddey Co. has for a generation insured highest quality. 100 del. anywhere $8.50. Book "Wedding Etiquette" Free. Address 5 S. 11 St., Richmond, Va.

THE STERLING QUALITY
of these shops is
attested by their
presence in this Guide.

THE BUYERS' DIRECTORY
WHOLESALE ONLY

Blouses

IMPORTED HANDMADE BLOUSES, Paris Models, Italian workmanship, American patterns, sent on approval. Wholesale and Retail Heath & Mills, 18 State Street, Schenectady, N.Y.

FROM THE TOP OF YOUR HAT
to the tip of your shoes,
every article of wearing apparel
can be purchased from these shops.

Gifts

BOAG RIBBONCRAFT CO. Gifts for Milady and Baby, Vanity, Opera & Work Bags, Sachets, Boudoir Slippers, Garters, Lingerie and Infant Novelties. Emeries & Flower Trimmings. 31 Union Sq., N.Y.C.

IDEAS FOR ALL OCCASIONS
can be found
by exploring
these pages.

FO SING YUEN & COMPANY
104-106 East 16th Street, New York City.
Headquarters for Chinese goods. Bamboo. Rattan and fancy trimmed Baskets; Beads; Tassels; Old Embroideries, Kimonos, Porcelain and Antique Novelties.
Everything in stock.
Visit us while in the city.

"STEPPING STONES"
to the best and most unusual shops, are these little advertisements. Vogue recommends their services to you.

BABY GIFTS that are different. Something always new. Dolls, animals, roly-polies, plates, carriage sets, rattles, bath toys, laundry bags, etc. Bailey & Bailey, 27 East 22nd St., New York City.

THE WIDE VARIETY
of goods advertised on
these pages is amazing.
Read the announcements.

ORIGINAL TOYS. Distinctive wholesale line for Gift Shops. Brittany Knitting Baskets, $5 per doz. "Magic Clock" $9 per doz. Mitteldorfer Straus, "The Studio Shop", 96 Fifth Avenue, N. Y. C.

YOU CAN DO A MONTH'S Shopping in the 400 Shops of these columns in less time than it takes to make a half day's shopping tour. Inspect them all before you buy.

Gifts—Cont.

E. & G. QUACKENBUSH, 334 5th Ave., N. Y. See our snappy Xmas Toys, also Presents for twelve year old and a new line of gifts for grown-ups. Send for $15, $25 and $50 assortments.

SATISFACTORY VISITS BY MAIL
You can purchase anything advertised in these pages by letter if a visit is not convenient.

A. LEIPZIG, INC. 127 West 17th St.,
New York City.
Baskets — plain and decorated for Sewing, Flowers, Fruit and Candy.

FOUR HUNDRED SHOPS A DAY
How many shops do you
visit in a day's shopping tour?
Seldom more than a dozen.

BOXES, SHOPPING BAGS, INFANT'S Novelties.
Other quick Gift Shop sellers.
Large variety. No Catalogue.
A. Leipzig, Inc. 127 West 17th St.

DURING THESE COOL DAYS
Let Vogue solve your shopping problems. We personally recommend this "Blue List" of quality shops. Write to them.

COPLEY CRAFT CARDS, Christmas, Birthday & Friendship, for Exclusive Shops. Hand-colored designs. Thoughtful verses. Samples on request. Jessie H. McNichol, 18 Huntington Ave., Boston, Mass.

WHEN BACK FROM THE COUNTRY
Plan your Fall Shopping
with the aid of the
Shoppers' & Buyers' Guide.

Knitting Yarns

KIMMO SILK—The new pure Kimmo Silk extensively used for knitting sweaters, socks, scarfs. Also adapted for filet. All shades. Kimmo Silk Co., Phone Mad. Sq. 8960, 390-4th Ave., N. Y.

THESE SHOPS ALL GIVE
excellent services,
excellent values,
Patronize them.

Millinery

SPORT HATS: made for the smart and exclusive trade only, not sold to any Department Stores. Special feature Leather Hats.
The Trotteur Hat Co., 35 W. 39th St., N. Y. C.

IT PAYS TO ADVERTISE
in the Shoppers' & Buyers' Guide.
A letter of inquiry will bring many valuable suggestions for you.

Underwear and Negligees

ANTOINETTE NEGLIGEE CO.
Telephone 3059 Greeley. 40 West 37th Street.
Exclusive Negligees
for the trade.

THE WHOLESALE DEALERS whose announcements appear under this heading have quality goods at prices made for quick turn-overs and large profits. Write them today.

Geraldine Farrar
is delighted
with the "Rare
Qualities" of

CRÊME
NEROL
NEROL TOILET PREPARATIONS
Create and *preserve*
the beauty of the skin.

TOILET WATER $1.50
FACE POWDER $1.00
CREME
JAR $1.00
TUBE 50¢
SKIN FOOD
JAR $2.00
TUBE $1.00

"The Cream of the Better Stores"
In New York
ALTMAN
FRANKLIN SIMON
LORD & TAYLOR
McCREERY
STERN
In Brooklyn
LOESER
In Boston
FILENE'S
JORDAN MARSH CO.
Or direct from Maker on receipt of price.

FORREST D. PULLEN-732 NOSTRAND AVE., BROOKLIN, N.Y.

MAXON MODEL GOWNS
1587 Broadway at 48th St.
NEW YORK
Established 1899

IN PLANNING
Your
AUTUMN WARDROBE

—arrange, first of all, to visit Maxon's!

* * * *

ABSOLUTE distinction in dress is assured by a choice from the exquisite, original Model creations shown here—each the product of one or another of the most famous designers in America or abroad.

And at what an economy!

For it is well-known—throughout America—that Maxon is able to sell these wonderful toilettes at practically half their prevailing prices.

* * * *

Now, an early showing of beautiful advance Models—ultra in style or smartly conservative—in Suits, Afternoon and Evening Gowns and luxurious Wraps. Maxon-priced $29 to $129 as compared with sums of about $60 to $360 elsewhere!

One flight up.
Take elevator

"The psychology of charm lies in being true to Nature —or Sex, if you will have it that way. What more repellent than an effeminate man? A hairy woman, you say? Probably so! For I can conjure no ruder shock to silent admiration of seeming exquisiteness than a fleeting glimpse of under-arm, or suggestion of tousled captivity 'neath a sheer silk stocking."

From "The Sketches of a Nomad."

Now — a new way to remove hair!

AND WITHOUT SLIGHTEST DANGER TO THE SKIN OR COMPLEXION!

THERE is a new way to remove hair. A *scientifically correct*, superior toilet preparation; dainty, exquisite, harmless; that meets the most exacting requirements of women of refinement.

This remarkable new preparation is called NEET. And it leaves many old methods, against which there has always been so strong a prejudice definitely without place.

That's because in the discovery of NEET, Science finally solved the problem of removing hair without irritation--without injury!

WHAT NEET IS

NEET is an ***antiseptic cream-lotion*** that not only removes hair, but, in the same operation, bleaches the skin to perfect whiteness! It is ready for service, without mixing or mussing!

Apply the same as a cold cream. Let stand a few minutes, and then rinse off with clear water. That's all! The hair will be gone--rinsed away. *And the skin left refreshingly cool, smooth and white!*

Different in formula, action and effect from any other preparation of similar function, ***NEET*** is warranted to neither irritate the skin nor injure the complexion, no matter *how frequently used!* Doctors are adopting it in hospital practice to remove hair from patients about to be operated on.

BEGIN USING NEET TODAY

If you are still employing old methods, NEET--cooling, soothing and dainty--will come as a delightful contrast. The most welcome accessory ever reaching your vanity table!

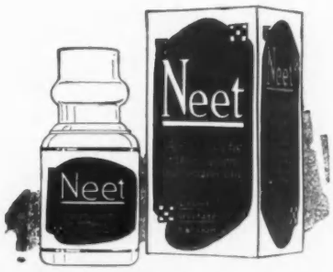
Use it freely, and without hesitancy, on the face, the underarm, the forearm--wherever needed--and you will be delighted with its *thoroughness* and with the feeling of absolute cleanliness it leaves. Which says nothing of the fact that, with NEET as your ally, you may now wear even the sheerest of stockings without a single misgiving!

WHERE TO OBTAIN NEET

NEET is on sale at toilet goods counters in nearly all Department, and Drug Stores in the United States and Canada. Or, by mail, postpaid. Two sizes: 50 cents, or three times the quantity for $1.00. In Canada: Small, 65c; Large, $1.25.

Special

If you cannot obtain NEET at your dealer's, clip the coupon below and mail it in with 50 cents for the small size —or $1.00 for the large—and receive your supply by return post, in unmarked package.



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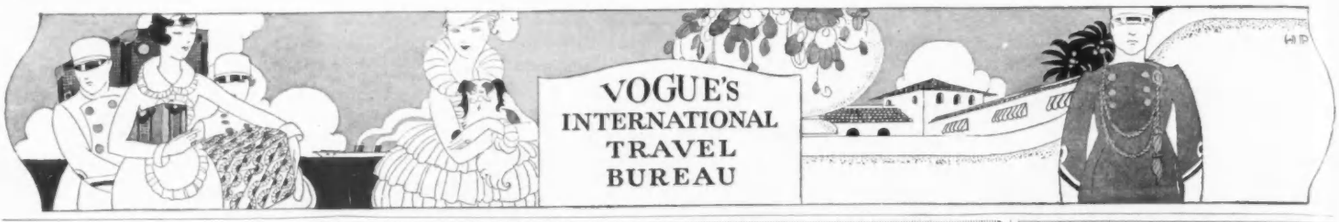

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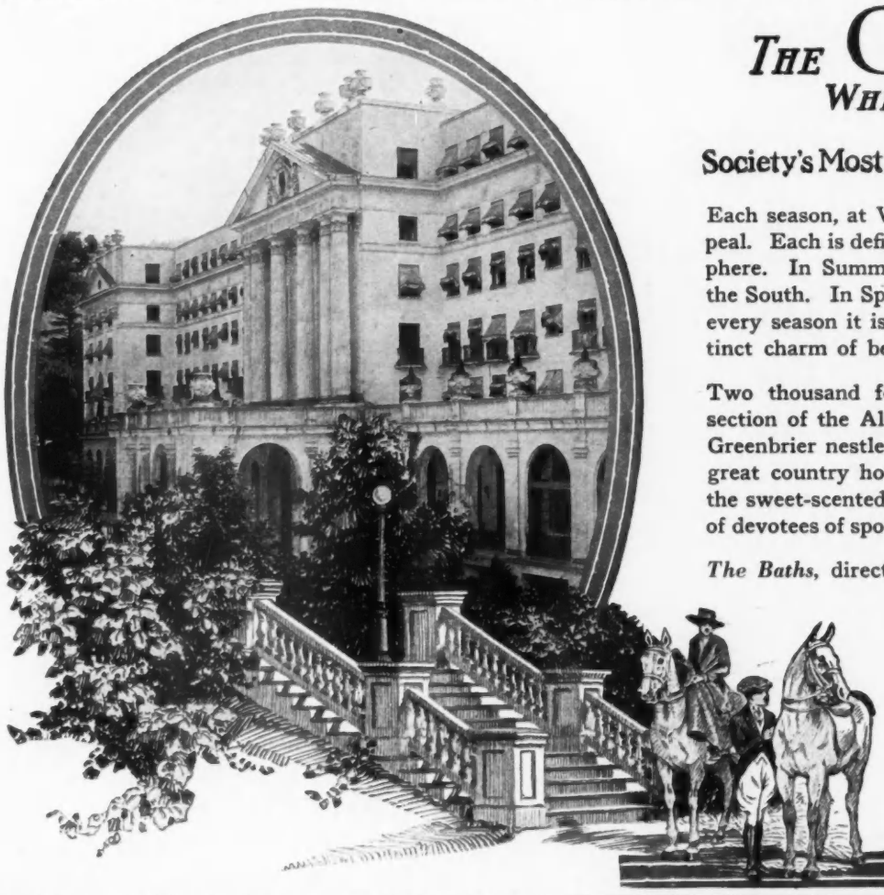

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VOL. NO. 54 NO. 8 — *O·C T O B E R 1 5 , 1 9 1 9* — WHOLE NO. 1129

Cover Design by George W. Plank

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SOCIETY

Births

NEW YORK

Burden.—On August 24, to Mr. and Mrs. I. Townsend Burden, a son.

Grosvenor.—On August 5, to Mr. and Mrs. Edwin Prescott Grosvenor, a daughter.

Hoffman.—In August, to Mr. and Mrs. Albert L. Hoffman, a son.

Macy.—In August, to Mr. and Mrs. Oliver Carter Macy, a daughter.

Plummer.—To Mr. and Mrs. Howard A. Plummer, a daughter.

Torrey.—On August 24, to Mr. and Mrs. Donald F. Torrey, a son.

Williams.—In August, to Mr. and Mrs. Rodney W. Williams, a daughter.

BOSTON

Channing.—On August 16, to Mr. and Mrs. Hayden Channing, a son, Frederick Schenck.

PITTSBURGH

Denny.—On August 2, to Mr. and Mrs. Harmar D. Denny, junior, a son, James O'Hara Denny.

SAINT LOUIS

Francis.—In August, to Mr. and Mrs. Sidney R. Francis, a son.

Deaths

NEW YORK

Hoffman.—On August 23, Charles Frederick Hoffman, husband of Lelia K. Preston Hoffman.

Newcomb.—In August, in Saint Louis, Florence Ward Danforth Newcomb, wife of the late H. Victor Newcomb.

Sands.—On August 16, Elizabeth Beck Sands, wife of the late Philip J. Sands.

Stuyvesant.—On August 29, Henry Stuyvesant, husband of Katherine Sponell Stuyvesant.

BALTIMORE

Jenkins.—On August 20, Austin L. Jenkins, son of Mr. E. Austin Jenkins.

LONDON

Barnardiston.—On August 18, at Felixstowe, Major-General Nathaniel Walter Barnardiston, husband of Sarah Floyd-Jones Barnardiston.

PARIS

de la Grange.—In August, Baron Louis de la Grange, husband of Louise Carroll de la Grange.

Engagements

NEW YORK

Blair-Hamilton.—Miss Marie L. Blair, daughter of Mr. C. Ledyard Blair, to Mr. Pierpont Morgan Hamilton, son of Mr. William Pierson Hamilton.

Clinton-Leahy.—Miss Margery H. Clinton, daughter of Mrs. Charles W. Clinton, to Commander Lamar R. Leahy.

Denny-Smith.—Miss Esther Louise Denny, daughter of Colonel Thomas Denny, to Doctor D. Glen Smith.

Dougherty-Wolfe.—Miss Madeleine Dougherty, daughter of Mrs. Walter Shaw Brewster, to Mr. Charles Holmes Wolfe, son of Mr. Charles A. Wolfe.

Gross-Hoffstot.—Miss Sara L. Gross to Mr. John Gidson Hoffstot, son of Mr. Frank W. Hoffstot.

Pratt-McLane.—Miss Edith Gibb Pratt, daughter of Mr. Herbert Lee Pratt, to Mr. Allan McLane, junior, son of Judge Allan McLane.

Wrenn - Garfield.—Miss Mary M. Wrenn, daughter of Mr. Philip W. Wrenn, to Mr. Charles Garfield.

BALTIMORE

Post-Stump.—Miss Martha Post, daughter of Mr. Richard B. Post, to Mr. Norman Reuben Stump.

BOSTON

Bennett-Cunningham.—Miss Elizabeth Bennett, daughter of Mr. Stephen Bennett, to Mr. Edward Cunningham, son of Mrs. Edward Cunningham.

Fessenden-Busk.—Miss Harriet Fessenden, daughter of Mr. Sewell Fessenden, to Mr. Frederick Wadsworth Busk, son of Mr. Frederick T. Busk.

Mead-Kay.—Miss Florence Mead to Mr. James Murray Kay, junior, son of Mrs. James Murray Kay.

Parker-Francis.—Miss Katherine Parker, daughter of Captain Philip Parker, to Mr. Tappan Eustis Francis, son of Doctor Carleton S. Francis.

CHICAGO

Whiting-Wilcox.—Miss Elizabeth Whiting, daughter of Mrs. Alexander T. Whiting, to Captain Charles Sharp Wilcox.

DAYTON

Weston-Campbell.—Miss Thyrza Virginia Weston, daughter of Mr. Edward Weston, to Captain Robin H. Campbell, R.M.L.I., son of Mr. H. N. Campbell, of London.

PITTSBURGH

Acheson-Browne.—Miss Sophie R. Acheson, niece of Mrs. Charles H. Spencer, to Mr. Kingsbury Browne.

RICHMOND

Tompkins-Perkins.—Miss Lucie Carter Tompkins to Mr. Chiswell Dabney Langhorne Perkins, son of the late T. Moncure Perkins.

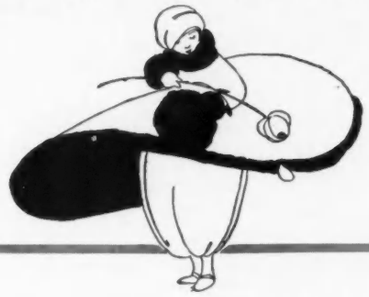
SAN FRANCISCO

Armsby-Palmer.—Miss Mary Armsby, daughter of Mr. James Kendall Armsby, to Mr. Ralph Palmer.

Eyre-Madison.—Miss Elena Eyre, daughter of Mr. Perry P. Eyre, to Mr. Marshall Madison, son of Mr. Frank Madison.

WASHINGTON

Whiteside-Sutherland.—Miss Josephine Whiteside to Captain Richard K. Sutherland, son of Senator Howard Sutherland.



THE NEXT VOGUE

The culmination of the winter mode comes with the November 1 issue of Vogue—the perfect flowering of that complex and so sophisticated metropolitan whole that artists' brains and clever fingers have combined to produce.

There will be ten pages of the latest—and best—things from Paris. There will be New York organizations and importations. There will be furs and wraps and winter suits and frocks for all times of the day—together with dazzling frocks for the evening.

As for matters other than clothes, the usual stage, art, music, and society departments will reflect the season at its full. There are advance Christmas gifts, and there is the third of that series of articles on period furnishings as used in modern homes—authoritative, interesting, and just what the woman of to-day will need for her home.

There are numbers of Vogue that may appeal to some women and not to others. But this number—this Winter Fashions Number—ah, Madame, to go without it would be like refusing the opportunity to hear the Barrymore Juliet that comes never again.

Weddings

NEW YORK

Benson-Russell.—On September 2, in Trinity Church, Princeton, New Jersey, Mr. R. Laurence Benson and Miss Helen Rutherford Russell, daughter of Mr. Archibald Douglas Russell.

Clark-Quintard.—On August 30, in the Church of the Transfiguration, Norfolk, Connecticut, Mr. Cyrus Clark, son of Mr. Howard F. Clark, to Miss Jane Quintard, niece of Doctor Edward Quintard.

Hewitt-Howland.—On August 30, at Lake George, New York, Mr. J. Robert Hewitt and Miss Enid Virginia Howland, daughter of Lady Speyer.

Isham-Correa.—On August 30, in the Church of the Transfiguration, Mr. Lincoln Isham, son of Mrs. Charles Isham, and Miss Leahalma Correa.

Newlin-Williams.—On August 16, in Saint Andrew's Episcopal Church, Mr. James Newlin, junior, and Miss Sarah V. Williams, daughter of Doctor George H. Williams.

Ogilby-Cunningham.—On August 26, in the Church of Saint John's-in-the-Wilderness, Paul Smith's, New York, the Reverend Remsen Brinckerhoff Ogilby and Miss Lois Manley Cunningham.

Ripley-Pearson.—On August 30, in Trinity Church, Newport, Rhode Island, Mr. Henry Baldwin Hyde Ripley, son of the late Sidney Dillon Ripley, and Miss Lesley Frederica Pearson, daughter of Mrs. Frederick Pearson.

Webster-Ohl.—On September 3, in the Church of the Heavenly Rest, Mr. David Frank Webster and Miss Joan Kingsley Ohl, daughter of Mr. Joseph Kingsley Ohl.

BALTIMORE

Fox-Martin.—On October 4, in the Church of the Sacred Heart, Mount Washington, Mr. Joseph M. Fox, second, son of Mrs. George Fox, and Miss Ruth Martin, daughter of Mrs. Augustus Warfield Martin.

Randall-Monganaste.—On August 25, at Mehun, France, Lieutenant Barton H. Randolph Randall and Mlle. Florence Monganaste.

BOSTON

Baylor-Bates.—On August 25, in the Church of the Advent, Mr. Armistead Keith Baylor and Mrs. Edward Carrington Bates.

Bigelow-Wells.—On September 6, at Peterboro, New Hampshire, Mr. Henry D. Bigelow, son of Mr. Henry Forbes Bigelow, and Miss Barbara Wells, daughter of Mrs. Livermore Wells.

Force-Greenough.—On August 19, at the home of the bride's parents, Lieutenant Horton Caumont Force, son of Brigadier-General Manning Force, and Miss Anna Greenough, daughter of Mr. David S. Greenough.

Lavalle-Tufts.—On October 4, in Trinity Church, Lieutenant John W. Lavalle, son of Mrs. John W. Lavalle, and Miss Ellen Tufts, daughter of Mr. Walter Tufts.

PHILADELPHIA

Crawford-Clay.—On October 4, Mr. Henriques Crawford, son of Mr. Joseph Ury Crawford, and Miss Gretchen Clay, daughter of Mr. Alfred G. Clay.

Lee-Newbold.—On August 24, in Saint James' Protestant Episcopal Church, Mr. Charles Smith Lee, son of Doctor Edmund Jennings Lee, and Miss Ellen Douglas Newbold, daughter of Mrs. John da Costa Newbold.

WASHINGTON

Harris-Sands.—On August 30, in Saint John's Catholic Church, West Harley, New York, Mr. Charles W. Harris and Miss Marian M. Sands, daughter of Mrs. James S. Sands.

Heth-Cowan.—On September 10, Lieutenant-Colonel Clement C. Heth, U.S.A., and Miss Jeannette Cowan, daughter of Mrs. John K. Shields.

PARIS, FRANCE

Martin-Sackville-West.—On August 28, Mr. William Martin and the Honourable Amalia Sackville-West, daughter of the late Lord Sackville.

© Bachrach

MRS. NICHOLAS LONGWORTH

Mrs. Longworth, the wife of Representative Nicholas Longworth of Ohio, was Miss Alice Roosevelt. She is the eldest daughter of the late Theodore Roosevelt and, like her illustrious father, she holds the Republican view and takes an active interest in Washington affairs. Last spring, she attended the joint Republican conference and assisted Mrs. Medill McCormick, who acted as chairman of the National Republican Women's Committee

Of this type are the wide hats with cleverly draped lace veils which accompany the wide-skirted evening gowns of Lanvin, who always makes a point of designing for each costume she creates exactly the hat its lines require

PARIS STATES THE TERMS OF AUTUMN APPAREL

The Openings Announce a Mode of Dual Personality, Wide Even to Hoops for Formal Wear, Straight or with Circular Fulness for Daytime; Longer Skirts, Long Sleeves and High Collars Are Sponsored by High Authority

THE August collections of 1919 were awaited with even more than usual interest. The first openings since the signing of the peace naturally aroused high expectation, and it has not been disappointed. In spite of difficulties, lack of work people, strikes, and delays in transportation, the collections were shown at about the usual dates or very little later, and every house presented a large number of models equal in finish and workmanship to those of any other year, while the variety and novelty satisfied the most exacting. With this article, the earlier collections are discussed and illustrated with sketches of models from the collections of Poiret, Jenny, Dœuillet, Martial et Armand, Beer, Lanvin, Worth, and Renée.

The first question to be asked by the woman who could not go to Paris herself is "What is the new silhouette"? The "new silhouette," as it has been exemplified by the collections, is so varied and so individual that it is impossible to speak of it in the singular. In general, it may be said that two distinct leads have been given already, and there are hints of others to follow. Accentuation of the hips, as prophesied, is in the lead. There is not a collection which does not use some form of pannier; many of the Grandes Maisons use *circlettes*, as hoops are known in Paris; many display individual and ingenious ways of widening the outline at the hips.

Most of these houses are restrained and moderate in their use of hip extension for daytime wear and for tailleurs. It is true that the revived cartridge plait, the cascade of material down the side, the godet flare, and other means have been resorted to in many cases for daytime costumes, but there are many more models which insist upon the retention of the straight line, though they may use fine plaits or other means of employing more material while still achieving the straight effect. The general idea seems to be that the very wide-hipped silhouette is not adapted to our modern mode of life in the daytime and that it should be more particularly reserved for evening and the more formal afternoon wear. Side by side with the pannier in creating this width is the large, almost the traditional hoop-skirt, which is very flat in front and back and very full on the sides.

The second suggested silhouette is an almost straight-hung gown for evening wear; sometimes, cascades of lace or classic drapery break its straightness slightly, while the skirt is longer than anything that Paris has worn in several seasons, and the bodice has the very décolleté back which remains in first favour. Of course, among the thousands of dresses shown by the major houses, there are many isolated gowns which have the suggestion of some other historical period about them; and there are collections which point particularly in a series of models to some special epoch of dress. For example, Poiret has featured the stiff plaits of the time of Jeanne d'Arc and has also made a point of rich Venetian evening wraps; Lanvin has shown Goya evening dresses hung with Spanish lace flounces and gowns and capes reminiscent of the paintings of Veronese; while Dœuillet has revived the 1880 basque on a gown of serge with its skirt in tiers of plaited frills, and Jenny has made much of little Greek frocks of stencilled crêpe de Chine. The two types of silhouette described above, however, are to be found in every collection and therefore might be called typical of the season.

The vexed question of the length of skirts receives illumination from these openings. In general, it may be said that greater length is favoured. Some of the couturiers cling to the very short skirt for the street; many others use a length which is only moderately short, while for evening, they show two lengths, short for dancing—but still longer than the gowns of last season—and quite long for the more stately sort of evening attire. In some of the collections, the majority of skirts are rather long, both for daytime and for evening. Paquin's collection is a notable example.

The very short sleeve for the daytime is not entirely superseded, but many long sleeves are shown, and even for evening dress, there are many models with a covering for the top of the arm. One-piece winter frocks have long sleeves more often than short ones, and when the daytime sleeve is short, a long coat is designed to go over the frock. More suits with coloured blouses are

DŒUILLET

While decided accentuation of the hip is reserved for evening or formal afternoon costumes, very many tailored suits discreetly stress the wide hip-line. In the models of this house, the width is gained by the clever cut of the skirts of the coat. On this black velvet suit, the fold is slashed and bound with silk galloon, and the skirt beneath the coat is puffed at the hips to correspond

WORTH

shown than we have seen for many seasons. Some of the colour contrasts are very violent, some of them are remarkably clever. Blouses designed to supplement rather than match suits are conspicuously good in the collections of Worth, Renée, Beer, and Premet.

A determined effort to win favour for the high collar seems to have been made. Collars are an interesting feature in many of the collections. Worth specializes in them, for example, and Lanvin shows with some of her suits the old-fashioned type that is wired to stand up to the ears. Every collection shows some high, close-collared one-piece frocks and blouses. The collars on coats to go with these frocks and on the topcoats are smaller than they have been in recent seasons. The use of fur is still advocated by every one, but it is used in a restrained manner. Patches of fur in odd unexpected places no longer form a part of the mode. Lanvin shows a most interesting novelty with her suits; this consists of a small round boa of grey fox tied at the side with ribbons, and immense detachable cuffs of grey fox in gauntlet shape.

Rather more fitted bodice lines are a feature of many of the new modes. This was inevitable when the pannier or hoop skirt was introduced, and nearly all the collections have followed the dictates of reason in wrapping the waist rather more snugly. There is but little indication of the tightened waist-line, however, and none at all of the corseted figure. Every manikin in every house showed the models without corsets.

As to colours, the predicted vogue of the copper tones is justified. There is a good deal of brown, especially in reddish shades; dark greens, dark blues, stone greys, and many tans are used for suits. A few models in purple stand out by their rarity, and it is a curious fact that every collection contains at least one frankly red evening gown. Lanvin favours bright blue, and this colour is combined with black in several other houses. Coats of one colour worn with striped skirts are sometimes shown. There is much use of black and white and black and grey.

As to materials, duvetine attains the expected popularity, and velours de laine is a good second for tailleurs and one-piece dresses. There is still some use of jersey. A few models in broadcloth draw attention to this neglected material. A good deal of warm plaid is used, sometimes in skirts, sometimes in waistcoats, more often as trimming. Black velvet is seen almost everywhere for suits and for frocks. Coloured velvet evening dresses, rather plain, long, and draped, receive a certain amount of attention. Taffeta is largely used by some houses, faille by others. In general, the silks may be said to be of heavier quality. Less Georgette crêpe and chiffon than usual in recent seasons is noted, though there is a good deal of satin. Quantities of black Chantilly lace are used, and some of other varieties are in favour, notably the Spanish lace of Lanvin. Very gorgeous brocades are used for evening gowns and magnificent evening wraps. One or two of the collections, notably those of Renée and Chanel, make great use of crêpe de Chine. Tulle is used extensively for evening frocks for young girls, and a revival of flower trimming for them is noted.

Less embroidery is a feature at most of the houses, but novel fashions of decorating fabrics take its place. Among them may be mentioned Renée pompons of silk and wool and her pasted-on coin-spots of velvet; Premet's quaint use of patches of feathers; and the beading in lines and plaids at Martial et Armand's. Probably the greatest novelty of the season is the use of kid and patent leather for trimming, in bands, edgings, patches, and incrustations. Martial et Armand attained striking success with whole dresses of leather, and several other houses show blouses and vests of it. Another trimming that many houses favour is the uncurled goat, called "mongolie," which is often used in thin bands of fringe instead of the silk fringe which has happily passed from view. Paquin has a novelty in the form of gowns of a very large square-meshed net which looks like coarse veiling.

DŒUILLET

It is rarely that an opening collection is shown which the beholder would gladly accept in its entirety and add unchanged to her wardrobe. In the present Dœuillet collection, however, almost every model is essentially wearable. All are admirably suited to the occasions for which they have been created, and hosts of new ideas are embodied in each. These models bring a new silhouette, that which we have seen coming for some time—drapery.

This tendency is noticeable in almost all the afternoon costumes and in very many of the evening ones. Simple tailored costumes or costumes on tailored lines have coats with a decided outward tendency at the hips, while the skirt remains straight, very narrow, and as short as that of last season. It seems even that the coats are especially long over these very short skirts. The line of these coats is very interesting and is often obtained by folds of the fabric which is much fuller on the hips than in the front and back. It is such an effect as might be obtained if a woman put her feet through a half-opened sunshade, slipped it up to her waist, and drew the folds to either side, allowing them to fall loose over the hips, while front and back remained flat. These loose folds, sometimes one, sometimes two or three, fall back unattached, a sort of rabbit's ear in shape, over an embroidered fabric contrasting with the frock or a plain satin of contrasting colour.

There are in this collection several variations of the skirt with a number of finely plaited

(Left) Worth has always loved magnificence for evening, and he gratifies that feeling in "Courtisane," a dignified affair of black velvet which embodies one of the cleverest ideas for attaining the wide hips. Loops over one hip and a pannier drapery on the other are lined with bright blue taffeta. The bodice that is cut to a deep point in front leaves the back to the support of the black Chantilly sleeves and then adds tassels of blue beads and diamonds

(Right) "Rubis" fears no chilling drafts, for it has a becoming protection in its de' Medici collar of mink. The skirt of this cerise velvet gown is draped at the sides in long folds, but the general effect is narrow. The square train hangs from the waist which is encircled by three rows of rhinestones, and the velvet bow with its rhinestone buckle has a fitting richness

WORTH

LANVIN

(Below) Yes, the Parisienne is again daring the hoop skirt, and wisely limiting its use to the gowns of formal occasions. Not the round hoop of the eighteenth century and the Second Empire, nor yet the hoop sacred to Velasquez's infantas is this, but a discreet combination of both, and "Diamant noir," all black taffeta and tulle and silver lace girdled with geranium velvet ribbon, is one of the strongest arguments for it

(Below) Nearer to the pure tradition of the Velasquez infantas is "Bluet", an evening gown designed for that darling of Lanvin's heart, the young girl. The black velvet bodice ends in a very stiff frill of plaited velvet lined with cornflower blue satin and cleverly devised to emphasize the wide-at-the-hip silhouette. The blue tulle skirt falls over a wired foundation of blue satin, and blue ribbons emphasize the flatness of the front

It takes more than a first glance to tell a top coat from a tailored suit. "Dantes," a heavy blue serge affair, is a suit, and its long coat, cut on the lines of the man's overcoat of the French Revolution, comes exactly to the bottom of the skirt. Just at the hip, two rows of stiffly plaited serge cross set-in squares of red cloth, and red faces the collar and cuffs. The hat of otter and red cloth is Lanvin's choice to accompany it

LANVIN

LANVIN

(Left) "Ruchette" is a dance frock which believes that after all, there is quite a little in a name. So it frilled up its black messaline self with two deep ruffles of the satin, each edged with a ruche ravelled into fringe. The décolletage, very low, as usual, scores deep points, both back and front, and is outlined with blue and old-rose ribbons and finished with large rosettes

(Right) Jenny does all sorts of interesting things to her daytime frocks, which she continues to make on lines more or less straight. "Espiègle" is a saucy thing of blue serge, wearing, back and front, an apron effect outlined with knife plaits of the serge. Then those deft touches,—a patent leather belt and a chemisette of white faille stitched with dark blue silk—, those are things that make Paris famous

JENNY

JENNY

THE JENNY COLLECTION ASSERTS THE BELIEF OF THIS HOUSE IN THE CONTINUANCE OF STRAIGHT LINES

FOR STREET GOWNS, RESERVING ELABORATION, DISTENDED HIPS, AND VARIED SKIRTS FOR EVENING

JENNY

(Left) "Brique" illustrates Jenny's concession to the mode of accenting the hips. Made of brick coloured velours de laine, it has ears of matching grosgrain silk pulled through slits at the sides of the skirts. These slits are outlined with three rows of gold gimp. The collar is of the same silk, and the wrist shows an interesting cuff detail

(Right) Reminiscent of men's fashions early in the eighteenth century, "Citoyenne," a street dress of blue serge, shows a new cape-collar folded like a fichu and fastened around the arm above the elbow. Narrow lines are evident in this frock which has clusters of fine plaits laid in each side of the skirt and confined at the hem with a band of beaver. There is a belt of red and dull gold brocade ribbon

JENNY

IN VELVETS AND PANNIERS, AND GORGEOUS EVENING WRAPS,

RENÉE FRAMES THE CHARMS OF THE PARISIENNE

(Right) The Parisienne is going about of nights in some of the most gorgeous evening coats seen for many a day. This luxurious and enveloping affair of green and silver lamé adds to its richness by wide bands of sable. Its huge folded collar is a distinctive note

RENÉE

RENÉE

When a smart Paris evening gown decides to accentuate the width of its skirt, now-a-days, it may do so in a variety of surprising ways; here "Vaporeuse," a model of black velvet, in truly novel fashion balances the effect of a pannier upon the right side by an ear of black velvet upon the other, accentuated by the cascade of black lace. The bodice is simple, as it should be with so bouffant a skirt, and accents its décolletage by a gold and jade ornament

RENÉE

(Right) It is the privilege of afternoon and evening gowns to accentuate the width of hips to any degree and in whatever way they like. Below the simply cut bodice, the skirt shirs its delightful pale pink velvet self into four sections and emphasizes that fact by glittering bands and long swaying tassels of rhinestones. In thin and slender grace behind them falls a double train

RENÉE

Typical of Renée's individualized tailleurs, this suit carries out many such characteristic ideas of this house as the very long coat, cut with a slight flare at the sides, the more or less fitted bodice, and a skirt moderate in width and neither long nor short. It is of black ratine and has a collar of seal. Seal also crosses the back of the coat at the hem

RENÉE

Decorated in Renée's newest fashion, which she suggests as a substitute for embroidery, this gown of black satin is trimmed with coin spots of blue velvet pasted on the material. She uses this trimming also on chiffon. In company with several other designers, Renée sometimes uses flowers also, in order to stimulate one of the typical French industries

flounces, accompanied by a perfectly plain bodice buttoned up the front from waist to throat with coroso buttons. There are other bodices which are closed at the throat, but open below over a vest embroidered in light colours and then closed again at the waist.

Bodices in bright coloured velvets are among the pleasing novelties at the Maison Dœuillet. They have narrow belts of leather and full basques, and they are worn with flounced skirts of black tulle, admirable costumes for afternoon musicales or restaurant dinners. Some of these little bodices, which one might call *justeaucorps*, have no basques and are cut in kimono fashion, with very short sleeves and low necks. A white organdie cravat and a tiny pocket at the side makes these marvels of smartness. Some bodices have longer skirts turned up in an effect of drapery, as in one model of Scotch plaid.

These Scotch plaids are one of the novelties of the season, as are the striped and checked velours. Wool lace borders loose panels of serge at a height of two or three centimetres, and there are novel collars which recall the collars of the time of Manet. There are, in fact, a thousand interesting details on the tailored costumes, as well as on the wraps, which are wide, often gathered or plaited, and sometimes in the form of capes with sleeves. Cascades at the sides or pocket effects placed high and giving width at the hips are a favourite theme with these wraps, and most of them have immense collars, rounded in the back and ending higher up in the front.

The evening gowns are, as Dœuillet evening gowns always are, of great distinction. Many of them have an embroidery of pearls, lustreless or so fine that they have almost no brilliance, over short underskirts of brilliant colour; a long, narrow, pointed train usually completes the gown. There is almost no bodice in the back, but in the front, the bodice is higher than in recent seasons. Width at the side is notable here, as in the afternoon gowns, and it is obtained in somewhat similar fashion.

THE WORTH COLLECTION

Worth's tailleurs have coats which are not quite so long as those of most of the other houses. Finger-tip is the length he favours. We find in this collection the traditional tailleur, and with it, blouses of brightly contrasted materials and colours. The blouse with a jacket suit is better liked here than the one-piece dress and a coat to wear with it, possibly because we have not had the combination for so long that it seems almost a novelty. "Cricri," for example, is a black suit with a surprising blouse of canary coloured moire, cut with a little basque in the back, which is charming.

Worth pays a great deal of attention to collars. Many of them on his blouses and one-piece dresses are high, and many are very amusing. He revives an old mode in the collar which wrinkles around the throat and fastens at one side with a flare under each ear.

Other collars are as ample as a Pierrot's and made of wired lace. Sleeves are sometimes long and sometimes short. When they are the former, they are very tight and button snugly around the wrist. A charming suit is called "Louisette" and is made of Delft blue duvetine with a short jacket and fronts like those of a Louis XV waistcoat in embroidery imitated from the Chinese. The collar and cuffs are of grey suède, for leather in some form is one of the most favored trimmings of the season.

In this collection, we also find a frock of blue serge, called "Fifi," which is trimmed with cut loops of red leather, and red leather is also used to line big pockets in the drapery over each hip. For daytime wear, rather straight lines predominate, but for evening, the pannier is seen in all its glory, while for afternoon, there are various ways of widening the silhouette at the hips. One excellent black satin gown, called "Lena," has a draped skirt of moderate length with petals of finely plaited satin over each hip, and on the waist is a collar which stands a little away from the neck and is most attractively lined with ermine. Another interesting frock is called "Javotte" and is of blue velours de laine slashed everywhere to show large squares of lighter blue and brown embroidery.

"Rococo" is a gown of black velvet which is embroidered all over in a crinkly black braid.

MODELS FROM POIRET

For daytime wear, Poiret has evolved models of ingenious line and suave and novel detail. The frock at the left, "Marocain," of a dark brown bure, is embroidered with silks and ornamented with pompons like the gandourahs worn in Morocco. This frock with its chemisette of écru batiste, is a real invention. "Cardinal," sketched in the middle, shows a new form of jacket and one of Poiret's famous collars. Six stiff plaits are laid in the back of the jacket, and the short narrow skirt also has six stiff plaits laid at each side

The gigantic collar is of brick red embroidered in cashmere pattern, decorated with two lines of black and white beads with a little fringe of brick red wool at the edge, and a row of old-gold tube-shaped beads. At the right is a black serge frock called "Shakspere," simple in cut, short and moderate as to width, but unusual in its large plaited sleeves like those of the Elizabethan age, and for its collar and cuffs. These are on a foundation of heavy écru linen embroidered in fine braid in a solid pattern of pomegranate red

WITH THE INGENUITY OF A REAL ARTIST, POIRET ADAPTS THE OLD

TO THE NEW AND INDIVIDUALIZES BOTH SILHOUETTES AND DETAILS

DŒUILLET

"Smile" is an evening gown of the newest sort of loveliness,—that is to say, white satin brocaded in gold stripes with chains of rhinestones for shoulder-straps and a very new sort of hip drapery like two immense loops. A transparent chiffon hem and two bands of dark brown fur finish the bottom of the skirt, and the train is squarely cut

(Below) For young girls, Worth fashions evening gowns that make them look like eighteenth-century portraits. "Grisette," of terra-cotta faille, is given a bell-shaped skirt, very full over the hips and festooned with ribbon loops, and a bodice that is all grey velvet ribbons with little bows. The frilled petticoat of silver-embroidered grey chiffon is rather long

EUILLET

As a dance frock, "Bacchante" is a riot of black and gold. Over the narrow short foundation of black satin, the tulle skirt falls in four cascades, and because all this tulle is bordered with gold, the effect is very gorgeous. The tulle bodice is gathered onto a gold ribbon, and the belt is a strand of clustered silk fruits, purple, red, and apple green

WORTH

A wide band of embroidered tulle lace is disposed in most original fashion as the only trimming. This lace hangs down each side, and passes the hem of the rather short skirt, making a big loop in the back hanging transparent nearly to the floor and waving gently with the motion of walking. The afternoon dress sketched on page 52 and called "Florida" is reminiscent of the fashion of Louis XV. It is of black satin in coat form, and the full skirts of the coat open in front over a panel of the same material. There are elbow sleeves and a high tight collar edged with gilt gimp, and a jabot of creamy Malines lace continues below the little vest fronts in a short apron which is very attractive.

Evening gowns fall readily into two classifications: those for the stately *grande dame* whom Worth has always loved to gown, and those for the younger smaller woman. For the former, Worth has some real creations. One of them, called "Chevonçeaux," is a magnificent gown of black velvet and gold brocade. The brocade is arranged in three or four large cartridge plaits down each side, while the velvet forms the front and back of the gown. Dresses like this are very décolleté in the back and are often embellished with long jewelled tassels. The one sketched on page 44, called "Courtisane," is a graceful dignified affair of black velvet with loops over one hip and a pannier drapery on the other, both lined with bright blue taffeta. The bodice is cut to a deep point in front and to the waist in the back, and there are short sleeves of Chantilly lace. The line of the décolletage is marked with bright blue beads, and there is a pointed diamond ornament in the front, while two immense tassels of blue beads and diamonds add colour in the back.

The gown sketched on page 44 and called "Rubis" presents a real novelty in its de' Medici collar of mink which makes a background for the head and neck and solves the problem of protection from drafts in hotel or restaurant dining-rooms in a satisfactory becoming way.

Another evening gown is decidedly novel. It is of brown tulle and brown and gold brocade with a long fitted waist of the latter and a full skirt of the former hung from a band of fur which encircles the body well below the hips. This overdress is open in front over a tight foundation of the brocade, and it is so long that its fur border sweeps the floor as the wearer walks. Very long evening gowns for stately women are favoured by this house. A model so new that it had not yet received its name, had almost a princess bodice of tightly fitted silver cloth with skirts of filmy grey white tulle and many chains and ornaments of pearls and diamonds.

In contrast to these magnificent lines are the shorter frocks for young girls. These are taken straight from eighteenth-century portraits. The one called "Grisette," which is sketched on this page, has a full skirt of heavy terra-cotta faille gathered over the hips so as to give almost a

bell silhouette. Down each side are lines formed of loops of grey velvet ribbon, while the faille skirt is hung over a long petticoat of ruffles of grey chiffon embroidered in silver. The waist is formed of rows of the ribbon, fastened all down the front and back with tiny bows. Other versions of this gown are worked out in blue faille, pink roses, and white lace, while an unusual combination is of material striped in broad bands of dark grey and silver, touched here and there with bright red velvet. All the bodices of these full gowns are tightly wrapped, for Worth realizes that the bodice of a panniered or extended skirt must fit close to the figure in order to give an impression of elegance.

CHEZ JEANNE LANVIN

Straight and simple lines and costumes easy to put on for morning wear, inspiration from Russian and Venetian modes, and finally the distinguished *robe de style* for very formal occasions,—these are the three themes of Jeanne Lanvin, who is an artist first of all and whose aim is to beautify woman, while following the fine tradition of dress designing. Her collection rouses the enthusiasm of all who see it, for it includes models for all silhouettes and for all types, even the most original.

Of simple costumes for town wear there are many. Some have short coats, embroidered or trimmed with loops of silk of several colours, one above the other; others have long coats on Louis XV lines with full coat-skirts, plaided or plain. Other tailored costumes have waistcoats of velours or pockets of velours striped in red, black, and dark blue; all are very different in style, and they are made of serge, duvetine, buravella, moufla écossaisse or bureziline pekinée. On these coats, Madame Lanvin places great collars and cuffs of mongolie and blue or black fox, the cuffs narrow at the wrist and reaching nearly to the elbow. The interesting fact about these cuffs is that they are detachable, as is the huge collar which is held by matching ribbons hanging far down in the back or at the side. The advantage of this at lunch or tea in overheated rooms is apparent.

Novel embroideries are used at this house on serge suits and are repeated on the white satin blouses. Sometimes narrow bands of materials of sharply contrasting colours, held together by embroidery, form a border on a straight black velvet jacket, rather short and closing at the side.

Great care in such details as collars and cuffs is marked in the afternoon costumes. There are many sleeves of the period of Erasmus, close at the shoulder and wide at the wrist, matching the frock at the top and ending in black velvet. Such a sleeve appears on a frock called "Escholie," which is of beige serge and has a rounding section of black velvet in the back. The front buttons to the chin, and there is a collar matching the cuffs which turns back and is faced with black satin. A collar of plaited white organdie in exactly the same form falls over this satin collar, and the same trimming is repeated at the cuff, giving a pleasing daintiness to a simple costume. A collar of leather opening in the front and two embroidered leather pockets low on the hips trim a black velvet coat, while on another costume, called "de Natelle", an embroidered pocket shows an edge of fur, as if the pocket were fur lined, an amusing originality from the northern countries. The richness of embroideries of pearl and of leather of a different tone on leather appears in wide variety.

The wide sleeve mentioned above appears again in similar form, but in red velvet covered with gold embroidery, on a very simple frock of blue serge. This model, known as "Dogaresse," was very smartly accompanied by a matching hat embroidered all over. "Gismonda," of black velvet embroidered like an Indian cashmere, opens on a rounding line at the shoulders, over which it is held by bright blue ribbons. Of admirable art is "Triomphe", a frock of light coloured silk alpaca bordered with gold-embroidered red braid and having very long black pockets, also embroidered in gold. On various parts of the frock, suns and stars are outlined in matching stitching. There is in all these models of Lanvin's a tradition of art adapted to modern fantasy.

Not less successful are the formal afternoon frocks of taffeta and satin, most of which adopt the silhouette of the romantic period, with floating panels sometimes festooned and draped bodice cut out on the shoulders and edged with a flat band of tulle. The sleeves are short, flat, and sometimes end in a little plaiting. These frocks differ slightly, however, from those worn by Madame de Girardin and Georges Sand in the fact that they are flat front and back and are accented on the hips after the manner of the frocks of the Spanish infantas of Velasquez; this variation, important to note, lends novelty.

The model called "Romantique" is a striking example of these gowns of double inspiration, and there is a whole series of similar gowns, each prettier than the others. These models are especially successful in black and are ideal for the black frock which every wardrobe requires. There are also exquisite harmonies in gowns in colours, such as "Persane" in silvered silk with a scarf of supple "aube naissante" very finely embroidered in metal threads.

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Evening wraps follow the wide-at-the-sides lines of evening gowns and, like them, realize that width below the waist means snugness somewhere above. This snugness is supplied to a geranium red velvet cape by a sort of circular yoke of black satin richly embroidered in red silk and gold thread

Gowns and wraps designed to be worn together are a notable feature of this collection, and a very successful one is "Zingarella", a frock of silky cashmere of simple line and with sleeves of embroidered black velvet. The black satin wrap which accompanies the frock is lined throughout with the material of the frock, and this gives great distinction to the costume. Another wrap has a lining of plaited mousseline de soi, which matches the vest of the frock which accompanies it. In the collection of Lanvin, as in that of Worth, there are a few belts of fur set low on the hips at a new line and on which are mounted skirts perceptibly longer than the average, coming even to the ankle, but these long skirts are always of a transparent material over a short underskirt, concealing nothing of the grace of slim legs. That is to say, we are not as yet really converted to the virtue of long skirts.

Spanish laces are used with much success on evening and other formal gowns. One of these lace gowns, called "Elle vous plaira", is all in white accented with a fur girdle and having the Velasquez width at the hip.

A charming detail to be noted on several of Lanvin's costumes is the girdle braided of ribbons of different colours. Moire ribbons, blue, red, and light green, are braided and passed about the waist to fall free down the left side. It is a very little thing, but it is the secret of the charm of a simple frock. A similarly important detail is the lace bracelet made from a motif of point de Venise or old Alençon lace fastened about the wrist and edged with old-blue or rose silk. Now that so many women no longer wear gloves, this little bracelet six or seven centimetres wide is charming. Another use of lace is in perfect reconstruction of an eighteenth-century Italian mode in the cape called "Camargo" of green velvet bordered with white goat and veiled from top to bottom with Spanish lace.

In accord with each of the themes which she develops in her costumes, Madame Lanvin has designed hats to accompany them. With her straight embroidered frocks with wide wrists, she attains amazing chic with the high toques of Cossack inspiration, such as that shown on page 45. For the gowns with floating panels, there are wide flat cape lines cleverly hung with veils; sometimes it is a veil of Chantilly with elaborate border and hanging from the brim at some distance from the face, seeming like a mask since it falls only to the level of the mouth. On some of the toques, the veil is of grey lace and covers the face only, stopping at the ears on the sides.

The evening gowns of tulle have a delightful trimming of garlands of roses without foliage or threads of bright coloured pearls. "Madame de Lambelle" and "Au temps jadis" are two evening gowns for which great success may be predicted, and so also is the afternoon frock of embroidered crêpe de chine, the sole trimming of which consists of immense collar and cuffs of monkey. The brilliant black of this fur with the lustreless crêpe de chine is perfect.

Assuredly, the collection of Madame Lanvin will prove a great success, not only with the American buyers, but with the Parisienne.

FROM CALLOT'S COLLECTION

The Callot collection is very large and in general keeps to the type of gown made famous by this house. The chemise frock is retained in first importance. There are no striking novelties, and the collection is continued on the same lines that the house has always favoured. The Callot drapery on evening gowns is seen again on many models, with the Callot use of lace and tulle. Some slight panniers are used, it was noted.

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(Left) Only a wise and very French black satin skirt would have thought of choosing a bright blue velvet jacket for its life partner—but any one can see that it is a clever choice. There are tiny red, gold, and green beads that twinkle straight up the jacket fronts to the crisp white organdie bow that ties the collar, and straight down again to the plaited satin sections that flaunt themselves on either hip and give the newest silhouette. And its name, deservedly, is "Petite Reine"

(Right) We can't deny that "Cendrillon" is rather a two-faced frock, for it's perfectly plain in the back, from the bottom of its taupe duvetine skirt to the top of its high novel collar without even a belt to boast of. The front is taupe duvetine, too, but it wears two wide aprons on its skirt, taupe wool embroidery on its belt and down one side, a rosette of wool and patent leather on one hip, and a facing of green and taupe tapestry ribbon around its neck and tied jauntily in front

DŒUILLET

(Below) "Florida" is one of those talented costumes that look like coats and skirts, but are really one-piece frocks. Like so many new models, it is made of black satin on redingote lines with the shortest of sleeves. Its becoming trimmings are a jabot and apron of cream Malines lace and a narrow gilt gimp that edges the sleeves and the front

(Below) A great deal of smartness is buttoned up in the old-fashioned basque of this blue serge frock called "Chonchette" with its little black buttons, its dark crimson tailored buttonholes, and its chic new collar. As for the skirt—every one of the finely plaited ruffles scores one more fashion point, since Paris is now getting all ruffled up

WORTH

DŒUILLET

A popular gown for Americans is called "Vox Populi." Others that score immediate success are "Cir de Paris," "Bacchante," which is sketched on page 50, "Caprice," and "Tanagra," the latter showing the essence of Callot's special form of drapery. A gown of Hindoo character is called, appropriately, "India Delhi."

THE JENNY COLLECTION

Jenny showed about three hundred gowns, all essentially wearable. For daytime and the street, she believes in the continuance of more or less straight lines, with distended hips, varied skirts, and elaboration reserved for the afternoon or evening. But her straight lines are anything but monotonous; they are full of interest with a variety of detail and richness of invention which is really impressive. One feature which added greatly to the enjoyment of the collection was the beautiful manikins. There is the tall magnificent brunette who wears a gown as if she were conferring a favour on it and who sweeps through the room with the carriage of a goddess. In contrast to her, there is a little one, just eighteen, doll-like, with blue eyes fringed with curled black lashes and the short curled hair of a page of the Italian Renaissance. Every gown that they show gains by being worn by them; and that is a matter of more importance than one might think.

For morning frocks and suits are rather straight lines, skirts that remain short and are of moderate width; many combinations of long coat and frock beneath it characterize the mode *chez* Jenny. There are coat-dresses with long underdresses of a different material which show between the coat fronts and give the impression of a frock and coat. Some of these are in bright colours and bordered with Rodier braids, others in brown and coppery tones. There are no suits to be worn with blouses, but a long straight coat is made to go with a frock which has a bodice of different material joined to it. In this case, the sleeves are generally short, but for one-piece dresses of serge, velvet, or duvetine, they are often long and very interesting.

Jenny has revived the sleeve which is tight at the shoulder, swells into a puff at the elbow, and finishes in a deep tight cuff. But there are many other varieties of sleeves, some with immense eighteenth-century cuffs, while on some of the evening frocks, there are short full puffs with ruffles of net or lace which differ greatly from the sleeveless mode we have had for several seasons. Evening gowns are very décolleté in the back, as they were last season, but many of them have a harness arrangement of a beaded strip which forms shoulder-straps in the front, runs around the neck like a collar down the line of the spine, and is joined to the gown again at the waistline. This line of beads, often in brilliant colours, has the air of holding up the gown in the back and is novel and attractive.

Afternoon gowns are much more elaborate than the morning clothes. Chiffon, satin, velvet, nets, rich brocades have embroidery, lace, and furs used as trimming for them. Plush has been revived by this house and is shown typically in a model called "Palais de Glace," which has a long rather scant cape of brown plush over a frock of brown chiffon, the skirt very bouffant and encircled with many rows of the plush used in narrow bands like fur. The effect is very good indeed. Many of these frocks have sashes, and a novelty consists in tying them in a huge bow directly in front. A good deal of ribbon, often in Scotch plaid designs, has been used. A novelty is the use of "mongolie," a sort of goat in thin strands, which looks like a new kind of fringe. There is a very handsome grey velvet suit, for example, with a long coat over a frock of blue and grey brocade and grey velvet, which is trimmed with many bands of grey mongolie. Ostrich and fringe have both almost entirely disappeared. A few gowns have dyed cock's feathers used as edging, but many more depend on ruffles,

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The Scotch plaid is much on the minds of the "Grandes Maisons." When they can not acquire it by natural means, they use such means as the red, yellow, and blue beading on "Riquette," of blue serge, patent leather belted and kid pocketed

BEER

(Left) "Chamois" represents the tailleur favoured by this house. It is made up of a short and narrow skirt of velours de laine topped by an unbelted coat which attains width on either hip by means of a gathered section shirred under a straight band

(Right) Leather seems entering upon a season of unprecedented success, notwithstanding the fact that it but recently retired from favour. Black patent leather makes the buttons and the collar trimming on "Mameluk," a coat-dress of brick red veloutine with cape lined with black satin

MARTIAL ET ARMAND

MARTIAL ET ARMAND

It would seem that the "Grandes Maisons" are making a determined and concerted effort to reinstate the high collar. "Hari-Kiri," a suit of dark blue ratine, illustrates the high-collared waistcoat —in this case of white mouflon embroidered in blue wool—which accompanies many of the suits of this house

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There were signs before the openings from which one guessed the return of this Louis XV coat. But who could foretell "Daisy," of black velvet, in which many white kid butterflies fill the space where Louis XV kept his pockets and a white kid waistcoat embroidered with tiny black beads rises to the very ears

lace, or fur bands for embellishment. Hip draperies are found on many models.

For evening wear, there is the same distinction between the formal gown for receptions and dinners and the dance frock that characterized Jenny's collection last February. The former, many of them worn by the brunette, are rich and stately, the skirts are not very short, and in many cases the addition of lace or chiffon hems makes them quite long. There are long narrow trains which may be carried over the arm or allowed to drag after one. An old-gold evening gown called "Desdemona" and one called "Sentimentale," of black lace, satin, and brocade ribbon, are gowns of this type. Dancing frocks are of taffeta, satin, and metal nets. The charming one sketched on page 46, called "Ruchette," is of black satin with two ruffles fringed with ruches, and old-blue and rose ribbons form a rosette at the point of the décolletage in the back and front. "Modeste" is a black satin and lace frock with new lines in the draping of the sash and the short, ruffled, puffed sleeves. There are a few *robes de style*, notably one called "Marquise," which is of soft blue taffeta in Watteau form, the pannier lines indicated by lines of embroidered rosebuds in pinks and greens. Both brown and purple are effectively used for evening gowns. There are also a few gowns on the classic Greek lines, exceedingly short and of pale coloured draped chiffon with stencilled borders. Some of the dance frocks are trimmed with flowers, notably one in white satin with long strings of cup-shaped blossoms, beautifully made of gold tissue and lined with scarlet satin for bright contrast.

The sketches illustrate many novel features of the collection. "Citoyenne," sketched on page 46, of dark blue serge with a belt of dull gold and red brocade, shows a very new cape collar reminiscent of the beginning of the last century; this is wrapped around the arms above the elbows, holding them to the sides. The frock is meant to be worn without a wrap. "Espiègle," sketched on the same page as it was worn by the little manikin, is of blue serge with a chemisette of white faille stitched witn squares of blue. There is an apron effect back and front bordered with a knife-plaited frill of the serge, and long tight sleeves have a little faille frill at the wrist. "Brique," on page 46, shows Jenny's concession to accentuate the hips. Slits bordered with three rows of gold gimp are cut in the side of the brick coloured velours de laine skirt. Then ears of heavy matching grosgrain are pulled through them. The collar is of the same silk, and the wrist shows an interesting cuff detail. Other attractive frocks with interesting lines, and many intriguing details of this collection are worthy of more space than we are able to give them in this review of the openings.

THE COLLECTION OF RENÉE

Last February, Madame Renée opened her house to the buyers for the first time and showed a collection which brought her immediate fame. This August, the verdict on her second showing seems to be that it far surpasses the first, both in beauty and in novelty. It begins, as do all the collections, with a series of tailleurs which are individual enough to be identified readily. The colours are rather restrained, the cut conservative with a long very "lady-like" coat coming in some cases to within a few inches of the hem of the moderately short skirt and with a little flare at the sides which conforms to the mode of importance at this point, without greatly accentuating the hips. With a few striking exceptions, the great dressmakers seem to feel that real extension of the hip-line is reserved for afternoon and evening dresses, and that more or less straight lines are demanded for street wear by our modern mode of living. Modern fashions know the worth of suitability.

Renée's suits are distinguished by the clever and unusual blouses that she has designed to go with them. She is not at all afraid of contrast, and the "suit blouse" of tradition which exactly matches the tailored costume is replaced by this designer with such daring effects as a long blouse of henna coloured silk jersey with a suit of oxford grey. Most unusual colour schemes have been worked out in this way, but for those who like a harmony, there is, for example, a tailleur called "Albanais," of grey and black plaid, which has a charmingly novel blouse of finely plaited grey satin, loose in the back and confined by a sash of black taffeta ribbon tied directly in front. A few of these blouses come below the waistline, are vague in line, and confined around the hips by a band of fur. "Coup de Vent" is a suit of black velvet with a plain skirt and a long coat, collared in grey squirrel and worn with a blouses of embroidered white velvet. Serge suits are trimmed with bands of toile cirée which looks

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Circular fulness is handled in unusual fashion in "Sylvia," which starts as a narrow frock of dark blue cloth with a back on princess lines. When it comes to the front, however, it adds an overdress of red, green, gold, and black brocade bordered at the wide hem with fur, suggesting an old Flemish painting

from a distance like jet embroidery. Others make use of a waxed black ribbon which is a novelty.

Long coats of brown, green, or grey cloth which are worn over dresses of finely plaited crêpe de Chine with many finely plaited ruffles used in unexpected places as the sole trimming, constitute one of the most attractive novelties of the collection. One of these combinations, called "Eureka," consists of a long coat of grey velours de laine which is embellished on the collar and around the hem by a broad band of most original trimming. This is in the form of loops of "raton," a new fur which looks like mole and which, I believe, is made from the skin of the humble rodent from which it takes its name. These loops are spaced regularly with a little embroidery between them and give an unusual and agreeable effect. Under this coat, there is a gown of finely plaited grey crêpe de Chine. The feature of the costume is that the coat may be worn without the dress or vice-versa. "Me voilà" is another of these novelties, this time in dark brown cloth combined with beige broché which is used in combination with the cloth for the gown under a cloth coat. The skirt is arranged in a sort of double apron in the front of the broché bordered with curved bands of the brown cloth. "Loupiotée" is a gown of finely plaited, rather bright brown crêpe de Chine piped with black kid. A novel form of trimming for suits and coats consists of sections dotted all over with little pompons of silk or wool.

"Ma Meilleure Amie" is a charming frock of black velvet combined with bright blue chiffon, that shade of deep blue which is frequently used with black in these collections. A novelty for the trimming of afternoon frocks consists in the pasting of innumerable coin spots of velvet on chiffon as in the frock shown on page 48. This is used instead of embroidery, but does not give the impression of being very durable.

Renée, in company with several other designers, is using flowers to trim her frocks in order to stimulate one of the most typical of French industries. She shows a charming afternoon or informal evening gown called "Charade" which is of black satin and black Chantilly, trimmed across the back of the bodice and across the back of the skirt with many rows of yellow and black buttercups. She also shows a mauve chiffon gown on which flat violets are used as trimming.

Many other evening gowns are arranged in panniers. There is one of white velvet embellished with flowers which look like Mayflowers, running in rows down the skirt, yellow ones in the front and white ones in the back. An innovation is the handling of the hip fulness of an evening gown by means of lines of shirring on the bias. One gown, called "Vaporeuse," and sketched on page 47, is of black velvet and has a pannier on one side only, and the material is shirred in crooked lines across the front and back of the skirt. Black Chantilly lace forms what waist there is to this attractive gown. Another evening creation in palest flesh pink velvet, sketched on page 47, is shirred into panniers like the heavy silk shades which one sees in smart hotels.

Evening wraps are very gorgeous. A novel one is of blue velvet entirely lined with strips of white mongolie, which is a fluffy goat fur. A wrap, which is designed for daytime, is of black satin with an unusual collar of grey squirrel into which thin strands of black monkey have been worked with remarkable effect. This model is called "Adventurier," and it illustrates the new ingenious use of fur.

(Below) Many an evening gown has a preference for this sort of pannier, which is just a cascading frill of gold lace encircling the waist and falling down either hip. The frock itself is of green and gold lamé, and the ornament consists of green stones and gold

BEER

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Sometimes width at the hips is just the old but never outworn story of a gathered tunic. This informal evening frock of coral velvet doubles the effectiveness of its tunic by a standing ruche of the material. Gold scrolls finish the neck and accent the waist-line, and grey squirrel bands the hem and sleeve

It is indisputable that both in simple and in elaborate dresses, Poiret has accentuated the hips in a fashion inspired by the modes of former centuries, but not slavishly copied from them. With the ingenuity of a real artist he has adapted the falbalas of old to our epoch in which conditions of life are so different; for example, we find panniers à la Vélasquez on a skirt so narrow that the woman who wears it has to take Japanese steps. "Hide-and-seek" is the word to describe one's impression of Poiret's collection. In the first model which passes, we find a very clear line and think that this is an indication of what is to come; but as we look at the second model, we feel that the designer is playing with us and is showing us a model of exactly opposite line.

POIRET'S CREATIONS

All Poiret's models are individual, not only in their details, but in principle; and this is the thing that makes the collection difficult to summarize, but forces us to admire the intelligence of the creator of it. The collection gives the impression that after his sleep of five years' duration, its designer has awakened better disposed than ever to defend the reputation of French *couture* against the world.

Evening gowns are neither too long nor too short; they are normal in character, but they are all sumptuous, indicating that the evening demands elegance and luxury in woman's dress and the use of materials different from those which are to be worn in the afternoon. There are many lamés like reflections of sunlight on water, accentuated often with black velvet. Metal tulles, rich with bands of fox, are used in skirt effects which recall the jupe-culotte. One of these gowns has a short cape in the back bordered with fur which may be lifted to the neck, leaving the shoulders quite uncovered to the waist. Another gown, wide, ample, of embroidered golden damask with black velvet panniers, seems a veritable reminiscence of Madame de Montespan, but when the wearer turns, one sees that the back of the bodice is nothing more than a golden ornament. Still another has a back of strings of coral beads, and a fourth is the personification of Aphrodite herself rising from a golden shell, and is appropriately named "La Coquille." Varied colours, unexpected combinations of shades hard to name, dance distractingly before our eyes. A frock of heavy silk jersey of the yellowish tone of old ivory has a belt of nasturtium coloured cords held together by gold ornaments placed with Oriental significance which is enhanced by the collar and border of the skirt of black satin embroidered in a striking white design.

For daytime wear, we find in addition to constant ingenuity of cut a mixture of tones more suave and more novel than anything else we have seen in the last five years of black and horizon blue. The gabardines called Mary Land, Rouille, and Violet d'Algues, with some dull browns, are used for some models which have basque bodices and rather narrow skirts. Some duvetine frocks of neutral colours are embroidered slightly with gold lines as borders and are finished with narrow belts tying in the back with gold tassels hanging down. Collars and cuffs of tapestry materials in rich colours mingled with gilt braid embellish gowns otherwise perfectly plain and conventional in line. Other frocks of velours de laine in reddish brown are ornamented with threads of jet beads and cut in the form of robes of Largillière.

On a frock of black silk alpaca, full on the hips, there is a simple collarette of plaited white

(*Continued on page 140*)

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"Cénacle" shows one of the novelties favoured by this house in the fact that its skirt is mostly perforated white kid. The top part of the apron-like overskirt is of white Georgette crêpe to match the bodice above the white kid and gold belt, and the bodice itself is embroidered with white silk and has tiny edges of kolinsky on the sleeves

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(Left) "Frileuse" is an unusual suit which presents a striking combination for the favoured coat and frock. The short square jacket of fluffy white moufflon is embroidered around the bottom in black and white, the collar and deep yoke in the back are of Hudson seal, and on the cuffs are more seal and more embroidery. The skirt of the velvet frock underneath is black, the bodice white

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(Right) The cape-manteau has so firmly established its position as daytime wrap that it is dear to the heart of the Parisienne, no matter how many suits may intrigue the eye. For this wrap, dark grey duvetine was chosen with kolinsky for the trimming. Excepting the small tight collar of fur, the large kimono sleeves are all that distinguishes this garment from the usual loose cape

This soft hat of brown velvet from Maria Guy has a double advantage, besides the becoming smartness of a cascade of henna coloured feathers. The brim may be turned up at one side as it is shown here, or it may be turned down

POSED BY KITTY GORDON

(Right) This season sees the return of the large hat, and this Maria Guy hat with a crown of kolinsky and a wide brim of black lace is a particularly becoming shape. The only trimming is a large lace bow near the front of the hat

Baron de Meyer

After Reboux made this draped toque of black satin, she gave it a real talent in a large veil of black lace with a scroll design. The veil reaches to the knees, and it may be worn hanging, or thrown over the face, or fastened at the back

HATS FROM BONWIT TELLER

(Left) Talbot chose tarette, a new material that looks like leather, for the flat top of this unusual and very smart hat. The upturned brim is of taupe plush, and round plush balls circle the whole hat where the brim and the crown meet

THE HATS OF THE PRESENT ARE BOTH VERSATILE AND BROAD-MINDED; THEY ALLOW VARIETY IN SHAPE AND SEE THE BEST THAT IS NEW IN MATERIALS AND TRIMMINGS, NOT EXCEPTING A BLACK LACE VEIL OF LENGTH AND UNDENIABLE CHARM

(Above) She is simply up to her ears in this matter, which, by the way, happens to be made of that small creature famous in the animal stories of our best fashion literature — mink. The sleeves are in the ever popular and graceful dolman style, and there is many a tail told about the front and back panels. The lining is flowered pink satin

POSED BY
ALDEN GAY

FURS WARMLY APPROVE OF LUXURIOUSLY CLEVER CAPES AND COATS

Baron de Meyer

(Left) One may look at this short coat either from the point of view of squirrel or of moleskin. When it comes to squirrel, large strips go over the shoulder, form part of the back, and, in the front, make pockets. The waistcoat effect is of mole, as are the sleeves, collar, and cuffs. The satin lining is Alice blue and the smart hat is of squirrel

FURS AND HATS
FROM BALCH PRICE

MANY NEW FUR WRAPS INTERPRET THE CAPE IN GRACEFUL WAYS

(Below) This is the sort of thing beautiful heroines always wear about the middle of the third act, when the plot has reached the proper degree of thickness. It is a moleskin cape, hanging in long points at either side and plaited softly in the back. A deep collar, a belt, and a lining of pussy-willow silk in greens, reds, and yellows,—that is the rest of this drama, except for an Odette hat of mole with strips of yellow ermine forming a vague pattern on it

(Below) Every woman knows that about the most stunning thing in furs is a cape of Hudson seal. Suppose it happened to be circular, three-quarters in length, had a collar edged with kolinsky, and a gray satin lining—after all, they do miss a lot by being born in the tropics. A black satin antique hat is faced as to brim with black velvet and sprays into a high fancy of monkey

Just when one begins to think that there isn't anything more to be done with fur, along comes this kolinsky cape all fringed up with brown leather. The cape is circular, there is wide fringe on the collar, and, at the bottom, more fringe, hanging almost to the floor. A taupe satin lining and taupe satin straps crossing in front complete this formula for weather that is fair and warmer; from Leroy and Schmidt

DECORATIONS BY DIANE DEL MONTE

Baron de Meyer

USING WIZARDRY AND SUCH MATERIALS AS TAFFETA AND VELVET, JENNY EVOLVES FROCKS OF PUFFED-OUT CHARM, MEMORABLE TRIMMINGS, AND VAGUE UNPRESSED HEMS

MODELS FROM JENNY

Following the autumn mode, the trim black velvet frock at the left is flat in back and front, and outlines the velvet puffs at either side with two rows of looped white Ottoman ribbon. The large collar states squarely that buttons and loops are the best possible trimming, and the sleeves say briefly that they think the same thing. The hem is vague, turned under, and not pressed, while the skirt length remains short. At the right is an unusual frock of dark blue taffeta, run along the neck and down the front with a length of wide white grosgrain ribbon. Skunk fur outlines this ribbon. Characteristic puffs appear on the hips, and the gown has an air of Louis XIII fashions, different and new. Prim and pink, a stiff rose blooms at the neck, and a long sash whisks into shirred puffs at the ends

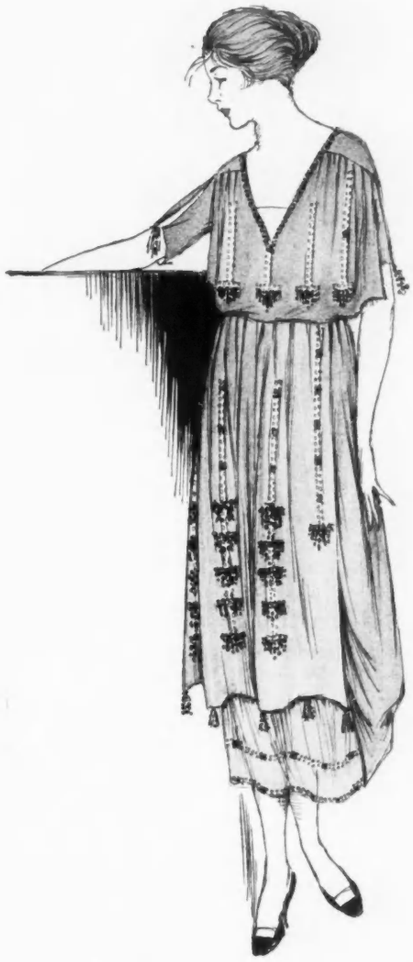
Shining with lines of silver embroidery, this blue taffeta frock is flat at the front and slit on the side over a white taffeta foundation. The back section is cleverly fulled over this lining, so that when the wearer moves, it puffs out. Narrow stiff white ribbon trims the belt and the bottom of the skirt in front, gathered into little close-plaited sections as stiffly as the decorations on a peasant's coiffe. Like the other models, this gown remains short and shows a vague unpressed hem

(*Right*) *It wasn't according to Aviotty's scheme of things, as applied to a luxurious heavy black satin cape for evening, that one's hands should be in evidence, for where sleeves might be expected, there are, instead, circular bands to simulate them. The wearer is almost obscured in the swathing abundance of a large collar of grey squirrel fur which is prolonged down the front. The cape is lined with grey satin*

MODELS FROM HARDY

HERE ARE THREE DRESSES AND A COAT TO ROUND THE CLOCK WITH THE PARISIENNE

Its length of sleeves says Paris; its general air of chic implies the same thing; and who but Martial et Armand discovered that the overskirt of a frock of navy blue tricolette might glimpse a white crêpe de Chine lining, lavishly flowered with an embroidery of jet beads and knotted with white wool? All that, however, is true, and goes to prove this the smartest of morning frocks



Navy blue tricolette and beads in black, white, and sapphire blue were the simple themes of the story, but with what a difference it is told by Agnes in terms of an afternoon gown. Beads embroider the girdle which hangs at the back, band the deep V neck of the full bodice, and hang in swaying shining groups of tassels upon the overskirt which at the side merges into the underskirt

(*Left*) *This gown from Martial et Armand is both unusual and lovely. The depth and richness of black velvet falls over a shining foundation of gold tissue webbed with embroidered black net. As the slip is very décolleté, the chenille embroidery on the net traces delicate patterns against white arms and shoulders. A supple length of heavy velvet makes the girdle and falls to the floor*

A blouse of jade blue crêpe de Chine becomes a roseate dream when it is embroidered in silver and lined with rose chiffon. Then it is given a narrow strip of rose and silver metal cloth for a collar that follows an unusual line and ends in a bow under one arm. There is a simple straight girdle of crêpe de Chine, and the sleeves are long and tight

Lest peach colour crêpe de Chine with flesh pink chiffon for a lining should make a blouse too ethereal, this one is given character by black and deep orange embroidery. The long sleeves, the openings below the waist at the side, and the front fastening are all well in keeping, and the blouse slips on over the head and is tied with a slim velvet ribbon

(Left) If all evening gowns made one look like a charming person who had just stepped out of an old-fashioned picture, that would be reason enough for a general state of happiness. In this case, perhaps the effect is due partly to the very new silhouette, but surely much credit must be given the loveliness of the combined materials. Ruffles of blue Spanish lace make the short skirt, little sleeves of lace reach to the elbow, and the snug bodice is of blue lace over jade green satin with a prim row of bows

Entirely devoted to the new silhouette, this black velvet evening gown features the wide effect over the hips. The elusive bodice is of flesh silk net over a flesh coloured foundation. The gown crosses itself with black velvet suspenders in the back

MODELS FROM BARON DE MEYER

RICH FABRICS THAT BLOUSE THEIR SILKEN WAY INTO DESIGNS OF NOVEL CHARM

Baron de Meyer

The black velvet straps become a sort of décolletage in front, studded at the waist by a huge rosette of satin ribbon. Uneven as to temperament, the skirt is made with scalloped edges which, like history, repeat themselves around the peplum

POSED BY INA CLAIRE

THE NEW SILHOUETTE BECOMES A RADIANT THING IN THESE EVENING GOWNS

THE NEWPORT HORSE-SHOW AGAIN ATTRACTS SOCIETY AND, THIS YEAR, OFFERS AN OPPORTUNITY TO HELP THE SOLDIERS BLINDED IN THE WAR

© International Film Service

Among the many reasons for the success of the season at Newport were Mrs. George W. Vanderbilt and her daughter, Miss Cornelia Vanderbilt

Mrs. Lawrence Lewis Gillespie, who is always interested in horses, and Miss Ruth King were enthusiastic spectators at the Horse-Show

(Right) Mrs. Harry Payne Whitney has been active in the many important social events with which Newport entertained itself this summer

(Left) Mrs. James B. Duke was a spectator at the Horse-Show where, this year, horses were just an excuse to help the fund for blinded soldiers

© Five photographs from Underwood and Underwood

Miss Suzanne Pierson, Mr. Vincent Astor, and Mr. Joseph C. Baldwin, third, divided their attention between the rival attractions of tennis-courts and the Horse-Show

Costumes were also interesting features of the Horse-Show, as this photograph of Mrs. Charles Dillingham, Mrs. Jorge André, and Mrs. Randolph Robinson proves

IN THE COLOUR OF PAGEANTRY, SOCIETY PRESENTS TABLEAUX AND "THE MASQUE OF QUEEN BERSABE" FOR THE BENEFIT OF THE SOUTHAMPTON HOSPITAL

© Underwood & Underwood

The production of that imaginative glimpse of the past from the pen of Swinburne, "The Masque of Queen Bersabe," accompanied by a gorgeous series of tableaux, did honour to the people who produced it. It was given at the Garden Theatre, under the direction of Francis Hartman Markoe, for the benefit of the Southampton Hospital, and was very successful. Among the participants were these fair venders of programs, who are Miss Ellen Mackay, Miss Betty Condon, and Miss Mary Davis Landstreet

Charlotte Fairchild

The social prominence of the sponsors of this picturesque miracle play and the artistry of its execution combined to make it an unusual event. Against a background of "storied windows richly dight," Miss Millicent Rogers, as Aholah, makes a charming picture in her enveloping veil and flowing robe

Charlotte Fairchild

(Left) By her long robe and the lines of her peaked cap, Mrs. Joseph Earle Stevens, as Aholibah, suggests a world of history and mediæval romance that reams of arid data fail to convey. As she pauses between the gladiators at the gate, in this charming tableau, one sees all sorts of visions of trysts in bowers, of jongleurs singing serenades beneath latticed windows, of knights with ladies' favours on their sleeves riding off to the Crusades

Baron de Meyer

MISS MERCEDES DE ACOSTA

During the past three years, Miss de Acosta has taken an increasingly active part in the charitable, literary, and social life of New York. She is the daughter of Mr. and Mrs. Ricardo de Acosta —who, though Spanish by birth, moved early in their married life to New York, in which city their daughters, noted alike for their talents and their beauty, were born and brought up. The eldest of these is Mrs. Philip Lydig. Miss de Acosta's other sisters are Mrs. Oren Root, of New York, and Mrs. Robeson Sargent, who has recently become a resident of Brookline, Massachusetts

THE ROOSEVELT MEMORIAL

THERE is perhaps no surer gauge of a nation than the honour which it pays to the memory of those of its citizens who, living, guided it towards its highest ideals and, dying, left in the national mind the consciousness that "great men have been among us."

The death of Theodore Roosevelt in January, 1919, came, not only to his friends, but even to his enemies, as nothing less than a national calamity, and they vied with each other in paying tribute to him as one of the immortal band of great Americans. The time has now come for the nation to give enduring form to its appreciation of the great man who was for seven years its President and for many more years one of the leaders of its thought and action.

The story was published recently of a lumberman who came from the far Northwest on his first visit to New York. The night before he set out in the little boat which was to take him down the river on the first stage of his long journey, his friends gathered around him to ask him to execute a commission for them. They were not rich; there was no one of them who had not needs which could not be satisfied. But each one contributed a dollar that the lumberman when he reached New York might go and purchase a wreath and lay it on the grave of Theodore Roosevelt.

It is because they realize the existence in millions of hearts throughout the country of this desire to lay their tribute, large or small as the case may be, on Roosevelt's grave, that a group of his friends have formed the Roosevelt Memorial Association to take in hand the matter of erecting permanent memorials to his memory. The honourary presidents of this association are ex-President Taft and Mr. Charles E. Hughes; the active president is Colonel William Boyce Thompson; and the executive committee includes Mr. Elihu Root, General Leonard Wood, Mr. Henry C. Wallace, Mr. Gifford Pinchot, Mr. Will H. Hays, Mr. Otto H. Kahn, Mrs. C. Grant La Farge, Mrs. Medill McCormick, and very many other well-known Americans. It is announced that all expenses of this association will be defrayed by the personal friends of Colonel Roosevelt. All, without exception, of the funds collected will be devoted to the erection of the memorials. Contributions should be sent to Mr. Albert H. Wiggin, Treasurer, Roosevelt Memorial Association, 1 Madison Avenue, New York City.

Very interesting plans are being worked out for these memorials, of which it is proposed that there shall be two. Inevitably, the first of these is a suitable monumental memorial in the national capital. The form of this memorial is as yet undetermined and will, of course, depend somewhat upon the funds available for it. The city where Colonel Roosevelt spent so many years and from which he exerted so profound an influence on his countrymen and on the international relations of America is a fitting site for the memorial to Roosevelt the statesman. The second part of the plan of the Roosevelt Memorial Association envisages the creation of a more personal memorial in the form of a park at Oyster Bay, which it is hoped may at some future time include the residence and grounds at "Sagamore Hill," so closely associated with his later life. It is proposed to make this park a place of recreation and also to include in it some feature which shall attract people from far away also. To this end, it is intended that the park shall have not only athletic fields, tennis-courts, bathing beach, and similar outdoor features, but that it shall include also an open-air theatre for concerts and for the discussion of public questions. With this theatre is to be connected a small enclosed hall in which leading men of the country may meet from time to time to discuss in the interest of the public, to whom the deliberations will be reported, matters of national importance.

Steps have already been taken to acquire a tract of some forty acres near "Sagamore Hill" for this park, and Mr. Electus D. Litchfield has been engaged to make plans and preliminary sketches for the proposed park. Mr. Litchfield is the architect who designed the McKinley memorial at Columbus, Ohio, and is also the architect of the recently completed post-office at Denver, Colorado.

It is the aim of the association to raise ten million dollars by popular subscription to carry out this twofold plan. To this end, they will devote the week of October 20 to October 27, a week ending on the birthday of Colonel Roosevelt, to a nation-wide campaign for subscriptions. This campaign, which, as has been said, will be financed entirely by the personal friends of Colonel Roosevelt, will be an earnest attempt to reach every American, of whatever party, who cares to bear witness, in however small a way, to his appreciation of the character and achievement of Theodore Roosevelt. Organizations have been completed in the various states, and these in turn have organized sub-committees throughout the states. An extensive publicity campaign has been carried on for some time, and no pains have been spared to give the work the success it merits.

This tribute ends the appeal for subscriptions:

"Colonel Roosevelt was the greatest American of his generation. He blazed a trail which this nation must travel. Unselfish and sincere in purpose, unswerving in seeking the right and following it, definite and direct in action, with his theory of personal responsibility for wrong-doing and his creed of 'the square deal' for all, he gave a lifetime of devoted public service which must stand as an inspiration to the youth of this land for all time. Ardently American, believing profoundly that only through fullest acceptance of America's privileges and responsibilities could the people of this country realize their highest well-being and fulfill their obligations to themselves and to humanity, he set up ideals which it is not only a duty but a privilege to follow. A memorial to this man will not so much honor him as honor America and the citizens who raise it to him."

© John A. Schreurs

From this sun-touched terrace, one glimpses, through flickering leaves, the silver goblet of the lake beyond. Smooth as green satin, the lawn ripples up from the shore to the terrace on the west, which is banked by a pink garden of roses. Twisting and twining through the stone spindles of the balustrade, Dorothy Perkins roses lift their saucy faces

Perhaps it is the high-pitched roof or the suggestion of square towers at either end. Perhaps it is the Watteau-like woodlands tossing windy boughs behind the swimming-pool. Or it may be the opalescent twinkle of myriad flowers,—at any rate, one realizes that both the owner and the architect were influenced here by French ideals. In the photograph above one sees the white-walled house and the pensive walks of that stateliest of lovely things, a formal garden of roses where day and night are fairy pageants

THE SERENE FORMALITY OF FRENCH DESIGN MARKS THE ESTATE OF MR. JAMES WARD THORNE NEAR LAKE FOREST

Formal paths lead a white way through the gardens where, pink and blue, lavender and white, purple and green, gold, bronze, and violet, a rainbow of dancing leaves and petals shines into the air. Beyond the garden lies the swimming-pool, a mirror of fairy crystal dear to cloudy skies and boughs. Even the wind-tossed riot of petunias in French urns carries on the airiness and gay abandon of the Gallic temperament. Pools and fountains catch and play with the colours spun from this delicate pomp of flowers

© John A. Schreurs

Tracing its stately outlines in the shadowy blue of the pool, the house gleams through the green tangle of trees. Against its warm grey walls, a giant purple clematis outlines its blossoms. To the west, beyond the lawn, is a lake where a tiny Greek temple on its shores keeps a quiet tryst with the undisturbed hours of dawn and the coming of the moon

GROUNDS AND GARDENS GEM THEIR PROFUSION OF FLOWERS WITH MANY A SILVER FOUNTAIN AND SLEEPY POOL

Harting

The "Fête Chinoise", given by Mr. and Mrs. Henry H. Rogers at their Southampton estate, had a singularly beautiful setting in the Italian garden of the villa. The stage set symbolizes the garden of the rich and the garden of the poor

A LOVELY SETTING FOR A CHINESE FANTASY AT THE VILLA OF MR. H. H. ROGERS

For "La Fleur Empoisonnée," a pantomime by Leonie de Souiny, Adolp Best created the fantastically beautiful decorations. Deep rose was a background for the vivid blues and yellows of these interesting characteristic Oriental designs

THAMARA SWIRSKAYA SYMBOLIZED IN DANCING PANTOMIME "LA FLEUR EMPOISONNÉE"

Fink

Fatima (Thamara Swirskaya), bride of the mandarin, becomes the symbolic "fleur empoisonnée" after the vengeful Li Tsu buries her in a bed of flowers

(Left) Swirskaya and Mr. Osso, the mandarin Li-Tsu, are shown in the dramatic moment when Li-Tsu discovers her love for Tsai-Koo

(Right) Fatima overpowering the mandarin by the deadly flower, joins her lover, the gardener Tsai-Koo, played by Stanislas Potapovitch

A R T

By

MARION E. FENTON

THE eighteenth annual exhibition of paintings by members of the Art Association of Old Lyme, Connecticut, which was held in late August in the town library, bears witness that the old town and its surrounding countryside are as fruitful a source of inspiration for the painter today as they have been each year since Ranger and Hassam and Metcalf first made its name celebrated in art circles. So rapidly has its popularity grown and so greatly has the resulting number of canvases available for this exhibition increased, that this year, it had outgrown its hanging space to the extent of paintings sufficient to fill an entire gallery full of worthy pictures, which were necessarily refused. This was perhaps a not unmixed evil, as it raised the standard of selection with the result that the final exhibition profited in quality.

It is, however, probably the last time that the association will feel this cramping of gallery space for at least some time to come, for in truly modern spirit, Old Lyme is planning a memorial to her war heroes which shall not only stand as a monument to their valour and sacrifice, but shall at the same time fill a long felt need of the town. It is to take the form of a new town hall which is to be fitted with exhibition galleries to meet the growing need for more hanging space.

PAINTERS OF OLD LYME

The current exhibition, while not confined to paintings of the immediate neighbourhood, contained many interpretations of it in all seasons and in varied moods. In the place of honour hung a canvas full of the rich colour and glory of Old Lyme in autumn, "Meeting House Hill," by Gregory Smith, which vied with "Autumn Landscape" by William S. Robinson, in richness of colour effect. Winter with frail bare trees inspired Guy Wiggins, Burr, Bittinger, and Voorhees, while the town in midsummer with trees in full foliage has found a worthy interpreter in Wilson Irvine, who painted it under the title of "The Bridge."

Here one might judge, too, of the glories of the country when its June laurel is in full bloom, for it seemed to have proved irresistible to a large number of artists who represented it in sketches and larger finished works. Among them, and, perhaps the finest of them, was a large canvas, "Laurel," by Edward F. Rook, which has already taken a prize

(*Continued on page 146*)

A monoprint, as its name implies, differs from other prints in that only one impression can be made from each plate. A Guarino monoprint (also as its name implies) is the loveliest of created monoprints. In proof may be offered "The Purple Gown," on view at the Kraushaar Galleries

Peter A. Juley

Hawthorne, painter of static madonnas and sober fisher folk, blossoms to a sudden human loveliness in this portrait of a mother and child, recently shown at the Macbeth Gallery

Mary Hopson

Painters of Old Lyme celebrated the beauty of the old town and the surrounding laurel fields in their eighteenth annual exhibition

Baron de Meyer

ETHEL BARRYMORE AS JULIET

When the Actors' Equity Association secured the Lexington Theatre and decided to present its members there in a series of gala performances — probably the most notable variety programme with the most distinguished cast on record—, Ethel Barrymore was among the first to volunteer. During the opening week, she played the second act of "The Lady of the Camellias" together with Lionel Barrymore and Conway Tearle, and she presented the balcony scene from "Romeo and Juliet" during the second week. Strikes permitting, Miss Barrymore expects to appear soon in a new play by Zoë Akins

SEEN *on the* STAGE

Undisturbedly Through Days of Dramatic Chaos, One Great Play Continues Great Tradition

By CLAYTON HAMILTON

Charlotte Fairchild

Many confirmed theatregoers are looking forward hopefully to the coming season just because it brings Jane Cowl in a new play which will open one of the Selwyn theatres

Abbé

In "Sophie," this season's addition to the historic plays by Philip Moeller, Emily Stevens will play the rôle of Sophie Arnould, a prima donna of the "ancien régime"

Abbé

Ivy Sawyer, who has danced and sung her light and graceful way into the heart of many an audience, has scored a new success at the performances given by the Actors' Equity Association. She will play the leading rôle in a Dillingham comic opera this season

ORDINARILY, when Labor Day recurs upon the calendar, there is a rush of new productions in the theatre and the watchful commentator is required to review from six to ten performances a week. This year, however, a great and growing darkness settled down upon the theatre when the sun sank on August 7; and, at the outset of September, there was very little to be "seen on the stage." This obfuscation, however, was not devoid of benefit to those observers who forever seek adventures among masterpieces. It happened that the one legitimate play, among the many that were current in New York when the clouds broke and the darkness fell, which weathered the storm — shining downward like a fixed star through a fume of sublunary fog—was a great play,—one of the greatest plays, in fact, that the theatre-going public has been privileged to look upon in recent years; and, to those who love the theatre well enough to watch and pray unwearied for the fruition of its proper function, it seemed a privilege, and not a deprivation, to be allowed the leisure to see "John Ferguson" again and yet again, instead of being called forth, on six successive evenings, to witness half a dozen different revisions of the ancient Palais Royal farce most recently entitled "Up in Mabel's Room." When playgoing became suddenly a rarity, it began to be regarded — by reviewers who, ordinarily, are somewhat difficult to please—as a privilege and not an obligation. Even the Hippodrome, which is customarily dismissed as a thing that is always with us, assumed the aspect of a wonderful phenomenon, before—for once—unjaded eyes; and the other "shows" that could be "seen on the stage" at the outset of September carried with them a contagion of enthusiasm which went to the head like wine.

At the moment when this article was written, the struggle between the Actors' Equity Association and the Producing Managers' Association had reached—or else approached—its climax, and the inevitable outcome of the conflict was clearly to be prophesied. But the proper time to publish an account—from the disinterested point of view of the historian—of the modest causes, the unexpected accumulations, and the enormous consequences of this combat will come later, when the drums and tramplings of the antithetic powers have ceased from troubling the astounded ear of the casual theatregoer. This much, however, may be written down in the very middle of the conflict, amidst the bursting of hostile shells delivered by both armies:—that it was clearly proved, very early in the struggle, that the least important functionary of our theatre—as constituted heretofore—was the so-called "manager." The playwright is primarily important; for, unless he plans and writes a play, there is nothing to produce. The actors, next in order, are important: for, unless they act the play, there is nothing to be set before the public. The stage-director, or producer, is important, as a needed intermediary artist between the author and the actors. The cooperation of the stage-hands is required, to shift and set the necessary scenery. But—last of all to be considered—is there any real need of a so-called "manager?"

This need, in fact, is genuine; but it is secondary. The logical attitude of the actors and the playwrights toward their manager should be that of employers instead of that of employees. Somebody must be employed to account for the nightly takings at the box-office and to buy railroad tickets for the company when it goes on tour; but there is no reason why this necessary servant should assume the functions of a tyrant of the current drama. This idea—apparent as it seems—was not developed in our present theatre until the insurrection ordered by the Actors' Equity Association had assumed, against expectancy, the proportions of a revolution.

Then, when the theatre strike attained its climax, many neutrals in the war took up the obvious slogan, —"Why the managers?" The general public began to ask—for information merely — whether or not such men as Lee Shubert and Abraham Lincoln Erlanger had earned the right to dominate the American stage by virtue of any recognized ability as playwrights, as actors, as stage-directors, or as collaborative artists in any of the subsidiary functions of the theatre. This question was immediately answered in the negative. It was soon decided, in the public mind, that the authors and the actors were more important than those so-called "managers" whose business was merely to "back" this or that production in the general gamble to entice the approbation of a paying public. The hitherto unprecedented question was emphatically asked, why the playwrights and the actors should con-

(*Continued on page 116*)

MAKERS OF MUSIC

The Once Exotic Metropolitan Now Affirms Its Nativity by Its Roll of American Singers

By GRENVILLE VERNON

THE Metropolitan Opera Company is being Americanized. At last, the powers that guide New York Opera are beginning to discover that Broadway at 40th Street belongs to the United States of America. Of course, the war has done it. In the first place, it has removed from the stage of the Metropolitan that host of *Herrs* and *Fraus* and *Fraüleins* that for a generation had encumbered it with their redundant figures and all but obliterated by their declamatory shoutings the very memory of *bel canto*. The *furor Teutonicus* had become in opera a veritable pest. Opera, founded in Italy and instinct with Latin grace, uplifted by the Marios and Malibrans and Pattis, had, under the influence of kultur, become a place for strange and horrific noises. The art of song, at least in German opera, had practically disappeared entirely.

END OF A RACE OF ARTISTS

Then, too, the race of great French operatic artists such as Fauré, Maurel, Plançon, and Calvé had apparently come to an end. Alone, the Italians were left to battle for the glorious art which they had founded, and even the Italians, despite Caruso and Bonci, fell too often under the modern spell. No less an authority than Guilio Gatti-Casazza himself, the Italian director of the Metropolitan, said that the day of great singers had passed. The years just prior to the war had found New York in the operatic doldrums, and when the conflict broke, there were Jeremiahs in abundance to declare that the Metropolitan must close its doors.

The result, however, was utterly different from their prophecy. The first shock over, the management realized that the public was as keen as ever for opera. The French and Italian opera-houses were, however, producing no new singers, and German artists were, of course, out of the question. New blood could be found in only one place, the last where it had ever been looked for—at home. And so it was that the American singer, who for half a century had been able to reach the Metropolitan only when vouched for by a European reputation, at last was granted his opportunity. As the present season opens, it is not too much to say that the American singer has finally arrived.

AMERICAN SINGERS IN OPERA

The list of Americans who will appear this season at the Metropolitan is both long and important. First on the list is, of course, Geraldine Farrar, who is surpassed in public appreciation only by Enrico Caruso. A Metropolitan season without Farrar would be like a performance of Romeo and Juliet without the Juliet. Farrar's voice may have suffered since her début in opera, but her charm and her dramatic sense are no less potent. She is already of the great figures of operatic history, and it is hardly too much to predict that her name will take rank with theirs.

But Farrar is not alone. Last season, a new singer blazed forth like a veritable meteor, and this year she remains as a fixed star. Rosa Ponselle, born in Connecticut of Italian parents, trained in vaudeville and the cabarets, took New York by storm in "La Forza del Destino" and "Oberon." Endowed with a voice which for richness recalls that of Calvé, and with a splendid histrionic temperament, Ponselle ought to prove one of the singers of the generation. She is young and has yet much to learn, but her talent is extraordinary.

These are only two of the noteworthy Americans of the Metropolitan. There is hardly a finer artist on the operatic stage to-day than Florence Easton, who, though born in England, is by training and marriage an American; and Marie Rappold, of Brooklyn, is a singer whose interpretation of the rôles of Aïda and Leonora is of excellent quality. Louise Homer, a household word in American music circles, is to-day one of the leading contraltos of the operatic stage. Another contralto of Amer-

(*Continued on page 148*)

Goldberg

Since the first appearance of Rosa Ponselle in "Oberon" and La Forza del Destino," she has enjoyed first rank in the operatic world. This gifted soprano will again be heard at the Metropolitan this winter

Goldberg

(Left) This is markedly a season for American singers at the Metropolitan, and many new voices will be heard there for the first time. Among the young contraltos who have been added to the list is Frances Ingram

Lifshey—Anderson

(Right) Mary Ellis has a charming soprano voice and what seems to be an extremely promising future, for she is only twenty-one. She is to sing one of the leading parts in the new Wolff opera, "L'Oiseau Bleu"

Ira L. Hill

Madge Kennedy has apparently deserted the speaking stage and is devoting all her charms and talent to moving-picture comedies in the Goldwyn Studios in California. Her latest success in a list of many is "Strictly Confidential," but it would not be indiscreet to disclose that this is the screen version of Jerome K. Jerome's delightful comedy, "The New Lady Bantock"

Abbe

Billie Burke has announced a very good intention which she will carry out by returning to the legitimate stage this winter. She is to play the title rôle in "Cæsar's Wife," an English comedy by W. Somerset Maugham which has already had considerable success in London. Billie Burke recently appeared in two moving-pictures,—"The Misleading Widow" and "Sadie Love"

Fox

(Right) Miriam Cooper has won much praise of late, and one of the reasons was her screen acting in the title rôle of "Evangeline," a William Fox photoplay adapted from the poem by Longfellow. This was an unusually beautiful production which played on Broadway while the actor's strike closed the theatres for spoken plays. Miss Cooper's next picture will be "Should a Husband Forgive?"

STARS OF THE SCREEN

WHO CHARMED WHEN

THEATRES WERE DARK

THE RED CROSS LOOKS TOWARD THE NEW YEAR

ON the road that leads over the dusty sun-baked plains between Erivan and Igdir, in the Transcausus, an automobile originally Ford, but now compounded of tires from Italy and an agglomeration of parts from all over the world, was hurrying as if to get away from that scene of desolation. Besides the driver and the native interpreter, there were two Red Cross officials who were taking advantage of the stop made by the Red Cross flour train with which they were travelling to make an informal survey of that war-stricken country in the huge sky-filling shadow of Mount Ararat. The travellers were startled by a shrill cry from a distance, repeated nearer and nearer as the ragged scarecrow figure of a man came stumbling into the road with imploring arms flung upward. The interpreter questioned him.

"He says," said the native, "that the people in his village want food, and many children are dying every day. From the village he saw the American uniform and came to beg for food. He thinks the Americans will help."

The Americans had no means of immediate assistance and could only promise later relief. But the ragged beggar fell in the dust, begging for help in the intelligible language of misery, until he had finally to be lifted from the road to permit the passage of the car.

THE RED CROSS CARRIES ON

Like that wretched Armenian, whole nations are in the dust, hoping for the aid of America, the only source of aid they know. And when it does come, it will be in terms of the American Red Cross. This is one organization to which the armistice did not put a period, which the Peace Treaty did not conclude, and for which the need has only just begun. To workers in other fields of activity is said, "Rest and well done," but to the Red Cross, "Well done, and carry on!" At a point when it well might be content to rest on its honours, to record its achievements, and stop, this organization is girding itself for longer and harded roads than it has yet travelled.

Military relief will not conclude as long as there are wounded soldiers or sailors. In Ward 22 of a military hospital is Private Matthewson of the 32nd Division, who took part in a bombing raid in the Argonne, was struck by machine-gun fire, and injured in both hips. It was a long time abroad for him, the longer because he had at home no relatives or friends to write him. Finally, he was brought back to the United States on a transport and taken to the hospital where he now lies, happy only in the fact that

(*Continued on page 150*)

(Above) There is always one place where she may warm her old hands, and that is the Red Cross, which is ministering to her, as to the rest of widowed Serbia

Lewis W. Hine

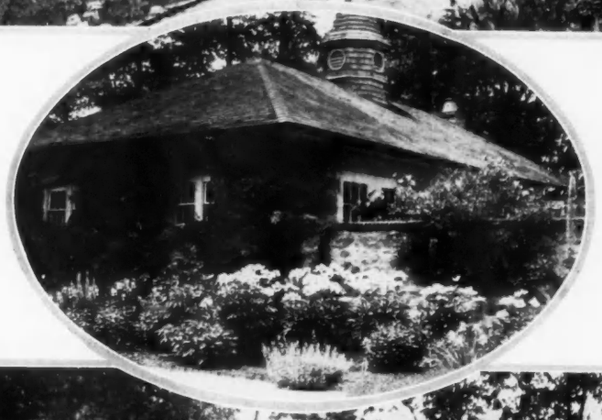
(Above) They may look askance at France or Italy, they may openly mistrust the League of Nations, but when a courier comes to tell them the American Red Cross train will reach the nearest railroad town within a week, they come, with childlike confidence, if it takes a week to walk it. Here is a Mohammedan mother who has brought her baby from Mayazuk to the Red Cross dispensary

Not of the faith which St. Paul brought to her country of Thessalonica, but in need of care nevertheless, is a Turkish beggar with her child. It is a tradition of the British Empire that the sun never sets upon it, but it is no less true nor splendid, that the sun never sets on the Red Cross, which, ignoring race and creed, has put a protecting arm about the needy and helpless of the world

A LOVELY GARDEN SURROUNDS THE HOUSE OF MR. JONATHAN GODFREY IN BRIDGEPORT

F. BURRALL HOFFMAN, ARCHITECT

At the attractive home of Mr. Jonathan Godfrey, beauty leads to beauty, for one steps from the charming interior upon a broad stone terrace which looks across a rich and velvety lawn —pool studded—, or one follows around the lawn's edge a tidy path, flower trimmed with single peonies, lupines, and stately iris



(Left) A perfect harmony exists between walls and flowers in this pleasant Bridgeport residence, where each helps the other to greater effectiveness. The flowers,—peonies, hollyhocks, phlox, gladiolas, and dahlias — possess sculptural qualities which make of them rich friezes that stand out in relief against the walls

MARIAN C. COFFIN, LANDSCAPE ARCHITECT

The rectangle of the garden is completed by a stone wall and pergola where vines cling in a heavy and rich profusion and against which shrubs have been placed with a careful eye to effects. Here, also, low-clipped box shrubs lend an ancestral charm

The restful panelled walls in Queen Anne green form a happy background in the living-room of this apartment for the Ribblesdale chintz in rose, green, and mauve, which is used on some of the furniture as well as for hangings. A red lacquer Venetian desk from the seventeenth century strikes a sudden colour note of dash and brilliancy

Harting

(Left) Near the English gate-leg table in living-room stands the most inviting of davenports covered in the same bright Ribblesdale chintz which glows at the windows. Borrowing its colour from one of the tones in the chintz, the carpet is a rich deep mulberry, giving to the entire room that unvarying welcome; decorations by Wanamaker

IN A NEW YORK LIVING-ROOM IS AN ATMOSPHERE OF OLD-WORLD CHARM AND NEW-WORLD COMFORT ENLIVENED BY THE DEEP COLOURING OF THE CARPET AND THE CHINTZ CURTAINS

Those old Italian mirrors, hung one on either side of an Italian flower painting above a green serving-table, reflect the light green of the dining-room walls. Old Venetian chairs, the simplest of wooden tables painted green, and dotted Swiss curtains with mauve gauze over-curtains—, these are other things the antique mirrors show

Harting

(Left) In the hallway, between a pair of old Italien wrought-iron candelabra such as may have lighted many a long-ago romance or pontifical council, stands a painted chest descended in all its square dignity from the days of Colonial America. A Venetian glass compotier stands at either end, and above shines an old Italian mirror

COOL OUTDOOR GREEN IS THE SPRING-LIKE BACKGROUND FOR THE SIMPLICITY OF SWISS CURTAINS, PAINTED TABLES, AND ITALIAN ANTIQUES IN THE INVITING DINING-ROOM

Navy blue cashmere cloth, which makes this frock, does its utmost for the small girl's school-days. The skirt is plain except for two inserted panels, one short and one long, down the front, but the long-waisted blouse has an underslip simulating a panel and twin belts. The hat of blue cashmere is trimmed with tailored bows

All the colour of green moss, even to its ribbon trimming, this wool velours dress slips on over the head. It has a high round neck at the back, a deep V at the front, and it wears an underbodice of pale yellow handkerchief linen, which might, if one preferred, be of figured challis or of silk rajah

Bertram Park

This diminutive gentleman, Master Francis Ferdinand Maurice Cook, is the son of Mr. and the Honourable Mrs. H. F. Cook. His father is a trustee of the National Portrait Gallery and an honourary member of the Royal Academy, Milan; his mother is the daughter of the Viscount Bridport

Having a knack at copying the whims of Paris, she wears a frock of old-blue challis made over a straight slip with a deep crushed girdle. And then—over this and hanging from the round neck are wide blue velveteen panels blousing from a long waist-line and tucked in under the skirt Turkish fashion

For the pre-débutante stage, which likes its frock simple, but very very smart, old-blue French flannel is cut on straight unbelted lines and embellished with touches of rose. Over the flat open plaits which conceal the fulness of the skirt at either side, hang loops of the material in pannier fashion, lined with rose flannel. The patches of rose wool embroidery, of course, add the last irresistible touch

Bertram Park

Here is a keen sportsman who may often be seen cantering on his shaggy pony about the estate of the Earl of Drogheda, for he is Charles Garrett Ponsonby, Viscount Moore, the only son of the Earl and the Countess of Drogheda. His younger sister is Lady Patricia Doreen

There's many a thing to be done with buttons and French buttonholes, as a wise frock of navy blue serge demonstrates, for they make most of its trimming. Over the straight two-piece skirt is worn an overblouse which slips on over the head and fastens under a chic blue silk tie. The back of the blouse is short, because it blouses over the belt of pongee figured in navy blue to match the cuffs and collar

MODELS FROM MISS STICKNEY

The YOUNGER GENERATION

(Left) *Between fourteen and seventeen, that urgent longing for a plaid dress just a wee bit different from any other, is fulfilled in this unusual frock combining castor coloured velours and brown plaid woollen material. Over the plain plaid skirt is a slip-on blouse of the velours, somewhat peasant as to lines and Indian as to the rows of brown wool tassels which outline the plaid collar and pockets. The long loose sleeves are trimmed to the elbow with three rows of brown silk braid and tassels*

DRESSING ON A LIMITED INCOME

After a Series of Sombre Autumns, Sports Clothes, Which, Attract the Practical Feminine Mind by Unusual Excellence of Line and Fabric, Enrich Themselves With Colour

A DAY spent in the country will convince one that the war is over. Even the quietest and most exclusive country club presents a festive scene whenever there are women about, for gay colours and lovely materials make up the smartest country clothes that have been seen since the war. The new country clothes presented for autumn and winter are extremely smart, yet they are very substantial as to material and practical as to line, and therefore commend themselves doubly to the woman who must consider expense in choosing her gowns. The skirts, which are short, may be made either in plaits or in circular fulness, but for the most part, they hang perfectly straight.

Homespun, tweeds, heavy cashmeres, as well as serge and wool and silk jersey, are the materials suggested for the country garments for autumn, and bright colours are no longer confined to hats, sweaters, and scarfs as in former seasons, but now characterize the whole costume. Shades of red and henna are very popular. Green in moss or okra shades is also good, but smartest and newest of all are the browns, not dark chocolate brown, but those shades in tobacco, ginger, maple-sugar, or the new marron, a rich golden brown with copper tints. A warm beige has been very much in evidence at the summer resorts. As one woman put it, "Don't go to Southampton unless you own a beige sweater and a marron coloured chiffon veil!" This shade of beige will undoubtedly be worn through the autumn. A bright royal blue in wool jersey or flannel is also very pretty, and, used with black, will be extremely smart.

Regardless of price, the wool fabrics are holding first place in the favour of the American woman for the material of her country clothes. The heavy silk tricolette and silk jersey that have been so much liked in Paris for seasons past have never been whole-heartedly adopted here for country, for sports, or for street wear. However, the quality in which this material may now be had makes it both practical and wonderfully suited to the one-piece dress for country wear. It comes in white, black, and in colours. At present, it is having a successful season that will no doubt continue through the autumn and into the winter, as well.

A fashion that has been very much favoured in Paris, although it has not been taken up here to any great extent, is that of the knitted dress which very often takes the form of a separate skirt with an overblouse or slip-on sweater effect. The entire garment is of knitted wool and is very smart, in spite of the fact that it is not altogether practical, because it pulls somewhat with the rough and ready wear that it must stand. Another disadvantage, too, is that it clings to the figure so closely that only the very slim wear it becomingly. The style, however, is a pretty one, and there is now a woollen material, made to resemble closely a knitted fabric, which may be bought by the yard and which makes up well in a sports suit or dress of this type. Plaid effects are especially good this year, now that plaits have come back and display the brightest of colours.

Sketched at the lower right on this page is a two-piece dress for country wear made of navy blue wool jersey. An underdress combining bright

A version of the sweater dress combines henna coloured cashmere with dove grey angora. Over a full, yet perfectly straight skirt is worn a slip-on sweater with black satin belt and angora bands. Henna coloured duvetine makes a snug becoming Persian turban

Into a dove grey dress of silk tricolette fashioned on lines which are suitable for town as well as sports wear, are interwoven satin ribbons in blue or matching grey. Smart aeroplane wings trim a toque of dove grey felt

Over a slip which combines bright blue jersey and navy blue jersey is worn a navy blue overblouse with short sleeves. The embroidery is done in bright blue wool, while a draped turban of bright blue velours is embroidered attractively in the darker shade

Note.—Vogue conducts this department to meet the needs of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a two-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of $3 in size 36; other sizes, with pinned patterns, $5.

A reasonable mind could hardly expect more of one garment than is offered by this smartly straight-up-and-down model in navy blue gabardine, for it may serve as either coat or coat-dress. The navy blue duvetine hat is embroidered in red

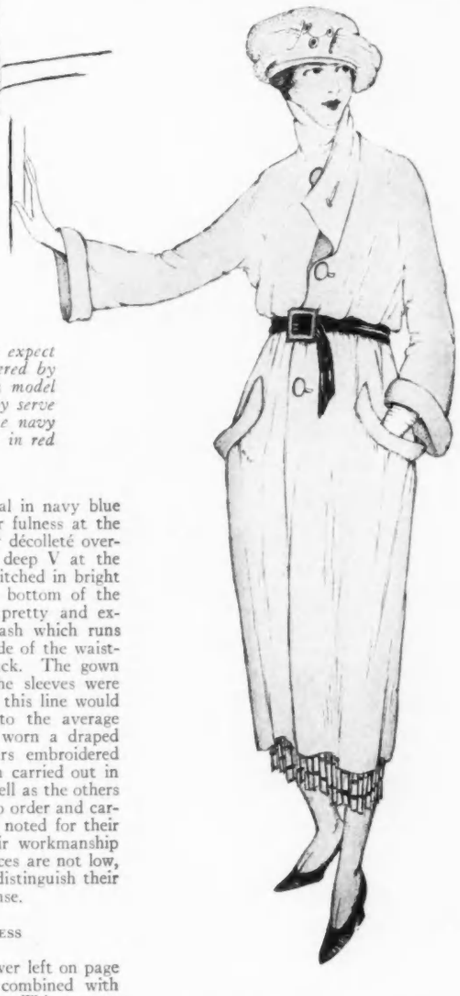
blue jersey with the same material in navy blue forms a straight slip with circular fulness at the bottom. Over this is worn a very décolleté overblouse with short sleeves and a deep V at the front. The entire overblouse is stitched in bright blue wool, which also marks the bottom of the skirt. The combination is very pretty and extremely smart. A wide girdle sash which runs through two openings at either side of the waist-line, loops and crosses at the back. The gown would lose none of its chic if the sleeves were made a trifle longer, and perhaps this line would be more becoming and suitable to the average American woman. With this is worn a draped turban hat of bright blue velours embroidered across the front in a simple design carried out in navy blue wool. This design, as well as the others on these two pages, will be made to order and carried out in detail by a small shop noted for their sports and country clothes. Their workmanship is guaranteed, and, while their prices are not low, the quality and smartness which distinguish their work is worth the moderate expense.

A SMART SWEATER DRESS

In the gown sketched at the lower left on page 82, henna coloured cashmere is combined with dove grey angora very effectively. This sweater dress features the new plaited skirt that is quite full, but hangs in perfectly straight lines to the favoured length. Over this is a slip-on sweater, resembling an overtunic, with a monk's collar and enough width so that the head may slip through comfortably. The overtunic is held in place by draw-strings of black ribbon. Three-quarters sleeves are finished with a turn-back cuff of the angora, while the bottom of the sweater is finished in the same fashion. A black satin sash runs through the front of the overblouse, tying into a large bow with ends at one side of the back. In the form of a Persian turban is a hat of henna coloured duvetine which fits the head closely enough to be perfectly satisfactory for motoring. A square-shaped patch is worked upon it in steel and red embroidery.

ONE-PIECE SPORTS FROCK

The one-piece country coat-dress which appears at the upper right on this page combines a fine brown velours with brown and beige checked velours. The dress itself is made in one piece, and, like a coat, crosses in front and fastens at one side with a narrow belt of the velours at the waist-line. An unusual coatee effect outlined in the brown and beige check forms the upper part of the dress, while brown velours makes the turn-over shawl collar. The three-quarters sleeves are wide at the bottom. Circular lines are used in the skirt, making this costume an excellent one for the country. A close-fitting turban is suggested in beige felt to harmonize with this costume.



To meet the many requirements of motoring and of general wear, olive green cravanette was fashioned on these graceful lines, lined with a soft wool material, and belted with patent leather. Whether the collar is closely buttoned up or laid back in wide revers, it looks equally well

For the one-piece wool frock which is essential at this time of year, brown velours has been combined with brown and beige checked velours in a coat-dress of smart and comfortable lines. A snug turban in beige felt would be an attractive addition

In the middle of page 82 is shown a one-piece dress for the country, made of dove grey silk tricolette of a heavy quality. The lines are perfectly simple and by no means too severe to be worn in town. The bodice is made in straight kimono fashion with a high round neck-line and elbow sleeves, both of which are finished with bands of the tricolette. The skirt, which at the bottom is straight and quite slender, is very new and forms wide loops over either hip by a clever and unusual draping arrangement. The entire gown is run with narrow grosgrain ribbons which are threaded through loops of the material. Groups of these ribbons interweave the front of the bodice and the front of the skirt, mark the sleeves, and outline the loops at either side of the skirt. In either grey or in navy blue, these ribbons would add a delightful touch to the gown. To be worn with this dress, there is a small toque of grey felt trimmed across the front with small aeroplane wings in dove grey feathers.

FOR THE MOTOR TRIP

The motor coat sketched at the middle of this page is made of olive green cravanette cloth lined with a soft wool material and confined with a crushed belt of black patent leather. It would be very effective in plaid. The lines of the coat are very simple and at the same time very smart. A standing collar buttons closely about the neck or may be left open, forming wide revers. The

(Continued on page 114)

ATTRACTIVE BLOUSES THAT ANSWER MANY PURPOSES

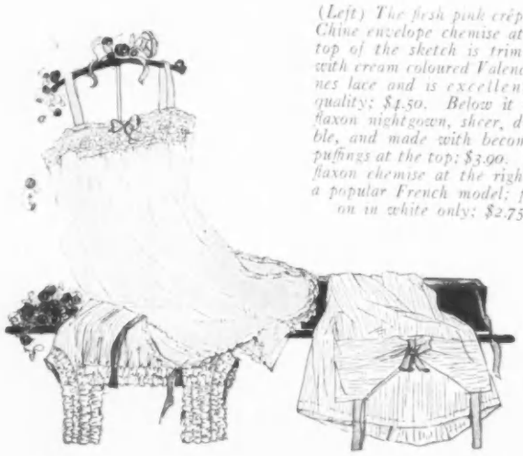
EXCEPTIONAL CHARM MARKS THIS DELICATE LINGERIE

There is always a place for the simple blouse that is practical and becoming. This one is of striped white dimity with tiny plaitings of plain white material around the turn-over collar and cuffs; it is priced $2.95

Well fitting and well made, these blouses are very practical and especially useful for the older schoolgirl. At the left above is an excellent heavy crêpe de Chine blouse which has that tailored quality so hard to find. In flesh, white, and black: $7.95. The blouse at the right in the same sketch is an excellent quality of white batiste tucked and trimmed with tiny plaitings; $3.95

(Below) This exquisite trifle is a breakfast jacket of chiffon in either flesh colour, orchid, or blue, and is a most exceptional value. Cream coloured novelty lace trims it, and at every point it bobs tiny tassels; $5.90

A new feature of this Georgette crêpe blouse is the belt which comes down over the skirt. Frillings of material, short sleeves, and tiny pearl buttons are other points. In navy blue, brown, and Mikado red; $12.75



(Left) The flesh pink crêpe de Chine envelope chemise at the top of the sketch is trimmed with cream coloured Valenciennes lace and is excellent in quality; $4.50. Below it is a flaxon nightgown, sheer, durable, and made with becoming puffings at the top; $3.90. The flaxon chemise at the right is a popular French model; flaxon in white only; $2.75

(Right) Hemstitched envelope chemise in silk flesh coloured crêpe de Chine, $4.50. White batiste nightgown, sheer and soft in quality, and trimmed with delicate lace; $6.65, including 15-cent tax. White nainsook envelope chemise, lace and net trimmed; $2.90. Net-trimmed sleeveless gown of soft batiste; $3.90

Navy blue charmeuse and navy blue angora are combined in this distinctive gown ornamented with velvet grapes. Sizes, 14 to 20 years; $65

At the left is an afternoon gown of blue Georgette crêpe over a dull red China silk trimmed with red and blue open fibre braid; $65. The gown at the right is of brown chiffon over flesh pink satin; $49.75. Sizes, 14 to 20 years

A modish note of quaintness is sounded in this black charmeuse gown with fitted bodice, flattering neck-line, and sleeve flare; $62.50

SEEN *in the* SHOPS

QUAINTNESS, that element which has recently become a distinct factor in the fashions, is pleasantly exemplified both in the general effect and in the details of the black charmeuse dress illustrated at the upper right on this page. It has a suggestion of the fitted bodice, fastening with a row of small satin-covered buttons at the front, and is caught in by a narrow belt. The long close sleeves flare out at the cuffs and are open from wrist to elbow to permit the insertion of a lace frill. Where they come together at the wrist, they are tied with bows of ribbon. The treatment of the neck is almost equally quaint and interesting. The gown is high at the back and brought down low at the front in a line which, while not new, is vastly becoming. A little lace collar emphasizes this neck-line, and on the inside, the collar is bound with a bow of ribbon that ends in a little chou at the front and in a quaint little bow in the back. A net underbodice fills in the gown in the front. This model may be had in sizes 14 to 20 years.

Navy blue charmeuse and navy blue angora are combined in a novel and interesting manner in the gown illustrated at the upper left on this page. The simplicity found in this model is noticed here and there in the fashions of autumn, but does not entirely prevail in the mode of the present day. The edge of the blouse is bordered with the wool, which makes it stand out a bit over the hips after a recently prescribed fashion, and collar and cuffs are also bound with this material. A golden brown ribbon and a cluster of blue velvet grapes are caught together in two interesting little ornaments which are fastened one to the left side of the collar and one to the wool border on the blouse; sizes, 14 to 20 years.

Many women experimented last year with a black velveteen gown and found it both becoming and serviceable. For cool days, a gown of this sort is very appropriate for the street, and during the winter, it does excellent service under a heavy top-coat. A gown with distinct character is illustrated at the bottom of this page. It fastens down the full length of the back with velveteen-covered buttons, and over the hips, deep folds of velveteen are applied, giving the fulness which is essential in the new silhouette. At the front, the blouse extends a bit below the waist-line, but in the back, it ends beneath the belt. The gown has a white satin cowl collar, and close-fitting sleeves are buttoned at the wrist with four covered buttons.

Two very interesting soft dresses are

(*Continued on page 114*)

That most versatile and satisfactory of gowns, that of black or navy blue velveteen, is shown in this design which fastens all the way down the back with covered buttons; $45

Note — Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. In ordering goods, enclose cheque and address Vogue Shopping Service, 19 West 44th Street, New York

When autumn winds blow and travel calls, one will want an English tweed or homespun coat like this, whether one goes by motor or train. It has an autumnal colouring of dull red with a dull green plaid, and the buttoned pocket flaps and the line from collar to belt make it unusually distinctive

For crisp days in the country just before cold weather, there is nothing more appropriate than a sports suit of black and white Scotch tweed—the kind that takes a jaunty hat and a flowing wool scarf so well. In this model, the belted coat is comfortably loose, the pockets are roomy, and the skirt is plain

LONDON MAKES LONG SPORTS COATS FOR AUTUMN MOTOR TRAVEL

(Right) For travelling or for morning wear in town, London finds a correct answer in its first thought, Scotch tweed. This smartly tailored suit chose navy blue tweed with a dark green plaid and buttoned the coat twice below the waist-line; three models from Kenneth Durward

SPORTS AND COUNTRY SUITS ARE SMART IN SCOTCH TWEED

(Left) The experienced traveller knows how practical is a light loose coat of homespun. This one is an attractive grey and robin's egg blue plaid. That is a light-hearted combination, of course, but the grey bone buttons show that travel has its serious side, too; from Studd and Millington

VOGUE PATTERN SERVICE

VOGUE patterns are 50 cents for each waist, short coat, skirt, smock, lingerie, or child's pattern up to 14 years; $1 for complete costumes, one-piece dresses, long coats, and long négligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size

VOGUE PATTERN SERVICE,

19 West 44th Street, New York City

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LOS ANGELES, CAL.: *Bullock's*
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NEW YORK CITY: *B. Altman & Co., Fifth Avenue and 34th Street*
or
Vogue Pattern Room, 19 West 44th Street
NORFOLK, VA.: *M. L. Hofheimer*
PADUCAH, KY.: *The E. Guthrie Co.*
PHILADELPHIA, PA.: *Vogue Pattern Room, Empire Building, Room 304, 13th and Walnut Streets*
PITTSBURGH, PA.: *Joseph Horne Co.*
PORTLAND, ORE.: *The Waist Shop, Lennon's Annex, Portland Hotel Court*
PROVIDENCE, R. I.: *Gladding Dry Goods Company*
RICHMOND, VA.: *The Gift Shop, 320 East Grace Street*
SALT LAKE CITY, UTAH: *Keith & O'Brien*
SAN ANTONIO, TEXAS: *The Specialty Shop*
SAN FRANCISCO, CALIF: *Vogue Pattern Room, 233 Grant Avenue*
SEATTLE, WASH.: *Lennon's*
ST. LOUIS, MO.: *Vogue Pattern Room, Century Building, Room 821, 313 North Ninth Street*
ST. PAUL, MINN.: *Mannheimer Brothers*
WORCESTER, MASS.: *Slocum's Silk Store*

Frock No. T5000. Skirt No. T5001. A kimono blouse with buttons and embroidered motifs front and back tops a skirt with tucked pockets

Waist No. T4996. Skirt No. T4997. A gown with a snugly fitting surplice bodice cuts its sleeves after a new fashion and drapes its skirt thus

Waist No. T4994. Skirt No. T4995. A clever arrangement of line is effected by a sleeveless peplum blouse, kimono underblouse, and tunic skirt in contrasting materials

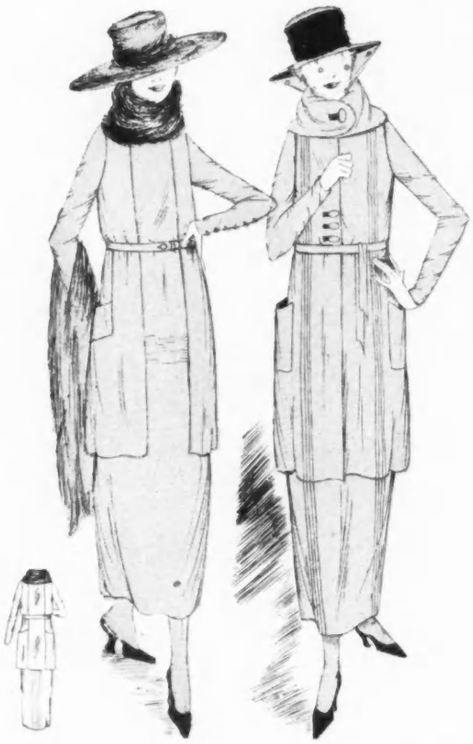
Frock No. T4998. To add effectiveness, the waistcoat and collar may be of contrasting materials. The slim skirt with side pockets is topped by a long-waisted blouse

Frock No. T4999. As a means to the approved width, this frock chooses short flounces at either side. The oval neck-line and narrow collar are fashion notes of interest

Frock No. T5002. A slenderly fitting one-piece frock which looks its best in duvetine or tricolette has new slash pockets, a long-waisted blouse, and long tight sleeves

Coat No. T4887. Skirt No. T4888. The slimly fitting long coat achieves a flare at the lower edge by godet plaits at the side; the skirt has a becoming two-piece tunic

Coat No. T4889. Skirt No. T4890. Approved autumn features are the shaped collar and distended pocket flaps. Silk or wool fringe may trim the width-giving pocket flaps



Coat No. T4901. Skirt No. T4902. Hip pockets cut in one with the side sections of the coat distinguish this suit which may have its waistcoat of suède cloth or brocade

Coat No. T4903. Skirt No. T4904. A youthful slender line is gained by this tucked coat, and the skirt has adequate walking width from inverted plaits at the lower edge

HURRYING BACK TO MEET THE DEMANDS OF COOL AUTUMN DAYS COMES THE TRIM TAILLEUR

Coat No. T4893. Skirt No. T4894. Long and slender, this coat finds suitable trimming in a double row of buttons and slash pockets

Coat No. T4992. Skirt No. T4993. The long-waisted coat, the full tunic, and the high collar (to be worn up or down) are fashion features

Coat No. T4899. Skirt No. T4900. Foremost in autumn fashions is the suit with coat nipped in at the waistline and having a flared edge

Coat No. T4891. Skirt No. T4892. The soft tailoring of this attractive blouse suit assures success to the amateur tailor or seamstress

Frock No. T4968. Slim lines, unbroken panels, and circular flounces distinguish this frock requiring 5¼ yards of 40-inch material

Frock No. T4989. An overskirt with pannier draperies on each hip marks a frock by a deep collar of lace to match the slim underskirt

Frock No. T4940. A happy use of brocade of allover lace is suggested by this draped frock requiring 5¼ yards of 40-inch material

Frock No T4988. Finely plaited flounces at the sides lend width. The sleeves may be trimmed with tucks or folds of the material

CLEVER FROCKS DESIGNED FOR THE MATINÉE,

THE TEA HOUR, OR FOR THE INFORMAL DINNER

Waist No. T4990. Skirt No. T4991. A blouse with short kimono sleeves finished by transparent puffs tops a skirt belted with a broad girdle

Waist No. T4977. Skirt No. T4978. Here the shawl collar with its surplice closing harmonizes with a tunic suggesting the petal frock

Waist No. T4938. Skirt No. T4939. Accenting its width at the hip by a pannier sash, this frock requires 6⅞ yards of 40-inch material

Waist No. T4986. Skirt No. T4987. Many up-turning, side-plaited ruffles trim this piquant tunic frock of taffeta suitable for afternoon wear

Frock No. T4946. The comfort of the sleeves, and the new neck-line are features of this frock requiring 3½ yards of 54-inch material

Frock No. T4937. A bright note of colour is given by the waistcoat of this frock which requires 4⅜ yards of 40-inch material

Frock No. T4931. Distinguished by a tunic which hangs from a shaped yoke in this frock requiring 4¼ yards of 54-inch material

Frock No. T4930. New features marking this frock are the neck-line and clever hip pockets. It requires 4¼ yards of 36-inch material

FOR THE AUTUMN SERVICE FROCK, SERGE, VELOURS, DUVETINE, TWILL, OR VELVETEEN ARE APPROPRIATE

Frock No. T4306. Attractive in either duvetine or velveteen, this day frock requires 4⅞ yards of 40-inch material

Frock No. T4974. Plaited ruffles of serge at the sides of this serge frock form hip pockets and, at the same time, give a slender line

Frock No. T4975. In this model, there is a slight addition of fulness at the hip, and the blouse gives the effect of an Eton jacket

Frock No. T4971. A box-plait back panel, applied side panels, and a free front panel mark this slimly fitting princess frock

Frock No. T4970. With a long-waisted blouse, the full tunic combines to make a new frock of exceeding smartness and charm. It requires 5¼ yards of 40-inch material

Waist No. T4554. Skirt No. T4555. In a waist-coat of broadcloth or suède cloth, a coat-frock of flattering lines finds contrast. But 4⅛ yards of 40-inch fabric will be needed

Frock No. T4972. The snugly fitting bodice has a Directoire air. This frock, which requires 4¾ yards of 40-inch material, suggests a new way in which to combine materials

Frock No. T4980. To a kimono frock of unusually interesting cut, rows of silk braid or cording may lend trimming. The necessary width at the hips is achieved by pockets

DAY-FROCKS OF MANY MINDS ALL SPEAK THE LANGUAGE OF THE NEWEST AUTUMN MODE

Frock No. T4976. Features of this one-piece frock are the three-quarters length bell-shaped sleeves and motifs of silk braid or wool embroidery

Frock No. T4983. Many plaits may give space for walking and still not affect the slenderness of this blouse frock with fluted ruffles

Waist No. T4562. Skirt No. T4563. Part of the distinction of a redingote frock is due to its surplice closing and the uneven hem of the tunic

Frock No. T4969. In a frock which requires 5½ yards of 40-inch material, the dropped shoulder and flying panels are very smart features

Frock No. T4767. When finished with either silk fringe or those plaited ruffles of its own material now in favour, a frock designed for serge or other fabrics is most attractive

Frock No. T4979. In a becoming frock which has three-quarters sleeves of kimono cut, the notably graceful draperies are cut in one piece with the broad blouse panels

Frock No. T4795. A smart new kimono-cut frock which requires 4¾ yards of 40-inch material, presents unusual features both in its double tunic and in its long becoming collar

TO MEET THE NEEDS OF AUTUMN, THE DAY-TIME FROCKS OF CORRECT CUT WILL PROVE INVALUABLE

Frock No. T4916. Especially likable when made up in velveteen is a misses' day frock with bell-shaped kimono sleeves and a sash which ties loosely at the left hip

Waist No. T4984. Skirt No. T4985. Distinguishing features of a frock which is especially attractive in velveteen or velours are the surplice blouse and the long full tunic

Waist No. T4684. Skirt No. T4685. Suggestive of the French petal frock is a gown for afternoon wear. In velvet or other material, it requires 6⅜ yards of 36-inch width fabric

Waist No. T4981. Skirt No. T4982. A loosely tied Russian blouse with a side opening, tops a smart skirt which gains its walking width from the many inverted box-plaits

THE CHARM OF A WHOLE COSTUME MAY BE DUE TO THE SMART BLOUSE WHICH ACCOMPANIES THE SEPARATE SKIRT OR COMPLETES THE NEW TAILLEUR

Blouse No. T4951. This ruffled peplum blouse, which requires but 1⅝ yards of 45-inch material, has a becoming high collar and a front panel cut in one piece with the belt

Blouse No. T4477. A new and becoming version of the peplum blouse, which requires only 2⅝ yards of 54-inch material, effectively cuts its long collar in one piece with itself

Blouse No. T4958. Features of a long-waisted blouse are its wide surplice girdle and its vest which may be of tucked organdie. It requires 1¾ yards of 45-inch material

Blouse No. T4953. In a smart blouse requiring 3¼ yards of 36-inch material, the underblouse is cut kimono fashion. Both that and the overblouse are included in the same pattern

Blouse No. T3934. Box plaits at each side add distinction to this version of the slip-on Russian blouse requiring 3¼ yards of 40-inch material

Blouse No. T4830. Another adaptation of the convenient slip-on Russian blouse, with a kimono sleeve, may be made from 2¾ yards of 40-inch material. The ribbon sash adds charm

Blouse No. T4800. A slip-on blouse and a sleeveless overjacket may combine to produce this delightful blouse for the tailleur or separate skirt

Blouse No. T4387. A slip-on blouse with a new and attractive collar may be made from 2½ yards of 32 or 40-inch material. A trimly tailored bow is a finish

(Middle, below) Blouse No. T4952. With its plaited frill simulating a jabot, its ruffled cuffs, and its high collar, this blouse requires 2¾ yards of 36-inch fabric

Blouse No. T4376. In this attractive slip-on design, the shoulder yoke and the front and back panels are cut in one. It requires 1¾ yards of 40-inch tub satin

Blouse No. T4973. This version of the correctly cut tailored shirt has a tucked front and ruffled collar and cuffs and requires 1¼ yards 54-inch handkerchief linen

WITH THE AUTUMN TAILLEUR, ONE WILL NEED MANY ATTRACTIVE AND SIMPLE NEW BLOUSES

EITHER THE TAILORED OR THE SEMI-TAILORED BLOUSE FINDS FAVOUR WHEN THE LINES ARE CORRECT

Blouse No. T4957. Distinguished by a surplice closing and a wide and dainty plaited frilling is this blouse requiring 3 yards of 40-inch material

Blouse No. T4371. Attractive features of this slip-on blouse are the hand-smocking and curved collar. It requires 1¾ yards of 40-inch material

Blouse No. T4270. Designed for tucked or for checked material is this blouse cut in but three pieces and requiring 1⅞ yards of 40-inch material

"Comrade, you are right in line
Boosting all I do
We'll be reconstructed fine
If all will work like you."

"Good Work!"

To supply nourishing food at a reasonable price, to promote wholesome living, to build up the nation in body and purse—all these good aims of Uncle Sam are aided and abetted by

Campbell's Tomato Soup

It is not only a tempting appetizer but a consistent and valuable body-builder.

It strengthens digestion, improves health and working power, and is high food value for your money.

Order this wholesome soup by the dozen or the case. This is real economy.

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NEW YORK CITY

BOYLSTON STREET BOSTON

Frock No. T4879. The broad front panel, which is cut in one piece with the sash, finds an effective touch of colour in the embroidered wool motif. In 4, 6, 8, and 10-year sizes

Frock No. T4872. A frock which requires 4 yards of 36-inch material cuts its blouse in one piece with the skirt. The bloomers are included. In 4, 6, 8, and 10-year sizes

THREE NEW FROCKS AND A TOP-COAT WHICH WILL BE OF INTEREST TO THE SMALL GIRL WHOSE SCHOOL WARDROBE IS IMPORTANT

Frock No. T4883. To simplify matters, the sash is cut in one piece with the front panel, and the yoke with the back panel. Hand-smocking forms the trimming. In 4, 6, 8, and 10-year sizes

Coat No. T4868. Like a smart new grown-up model, this top-coat finds width at the hips by broad applied pockets trimmed with silk braid or folds of the material. In 6, 8, 10, and 12-year sizes

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AND OBJECTS OF ART
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World's Oldest and Largest Brassiere Specialists

Coat No. T4871. This belted coat with a high rolling collar is suitable for velours, duvetine, tweed, or velvet, and requires 2⅞ yards of 54-inch material. In 8, 10, 12, and 14-year sizes

Coat No. T4928. A top-coat with kimono sleeves and a rolling collar has its fulness adjusted by folds of the material and requires 2¾ yards of 54-inch fabric. In 8, 10, 12, and 14-year sizes

THAT SMALL BUT IMPORTANT PERSON, THE SCHOOL-GIRL, NEEDS, OF COURSE, FROCKS FOR EVERY OCCASION AND THE ALWAYS ESSENTIAL TOP-COAT

Frock No T4880. Made charming with plaited panels and kimono sleeves, this slip-on frock requires 3⅛ yards of 40-inch material. In 8, 10, 12, and 14-year sizes

Frock No. T4881. An afternoon or party frock has a high waist-line and a quaint fichu. It requires 3⅞ yards of 40-inch material. In 6, 8, 10, 12, and 14-year sizes

RADIATING through the texture of Técla Pearls is an ever-recurrent suffusion of sunshine and shadow, passing from pearl to pearl as lightly as a blush over the cheek of innocence, and swift as the flight of a comet, creating an illusion of Light and Shade pursuing each other over a silken strand of flame.

Técla Pearl Necklaces, with Genuine Diamond Clasp, $100 to $350

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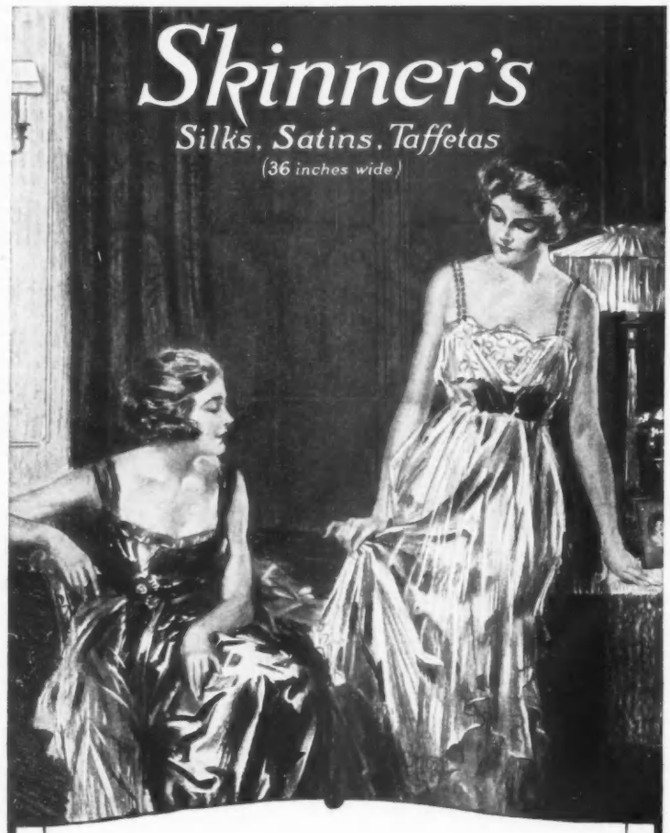

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Ask your favorite store to show you Skinner's "404" All-Silk, a soft, beautiful, pure-dye fabric with a wide range of colorings, for gowns, blouses, petticoats, skirts, undergarments

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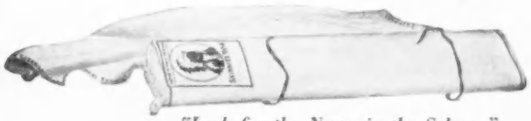
New York Boston Philadelphia Chicago

Mills, Holyoke, Mass. Established 1848



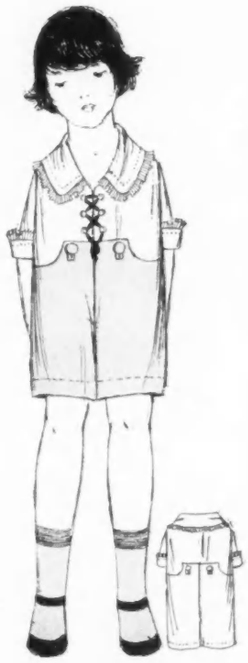
"Look for the Name in the Selvage"

Suit No. T4864. The double-breasted coat and the trousers may be trimmed with scallops. This suit requires 2⅛ yards of 50-inch material. In 2 to 6-year sizes

Suit No. T4863. A smocked and ruffled blouse which requires 2¼ yards of 36-inch material, may have its trousers in a contrasting colour. In 2, 4, and 6-year sizes

COMFORTABLE CLOTHES MAY MAKE THE MAN, EVEN IF HE (OR SHE) BE OF THAT TENDER AGE BETWEEN ONE AND HALF-A-DOZEN BIRTHDAYS

Suit No. T4867. A slip-on Russian blouse combines with mannishly straight trousers to make an attractive and comfortable play suit. In 2, 4, and 6-year sizes



Suit No. T4865. The diminutive trousers button to a laced and ruffled blouse. The suit can be made from 1⅞ yards of 36-inch material. In 2, 4, and 6-year sizes

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This Trade Mark is on all "SHOE-SOAP" Kid Shoes. Because reputation is valued above all else, Queen Quality fine black kid shoes are made of "Shoe-Soap" Kid. Eight years of consistent use in Queen Quality Shoes have proved its leadership. This association of Queen Quality endeavor with that of the tanner and retailer enables women to obtain exceptional shoes made from "Shoe-Soap" leather which they have long tested and now demand.

A very striking style booklet is ready for distribution at stores or by mail

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There is an air of dainty trimness---a delightfully refined "personality" about BOOTERY footwear that elevates it out of the realm of the ordinary.

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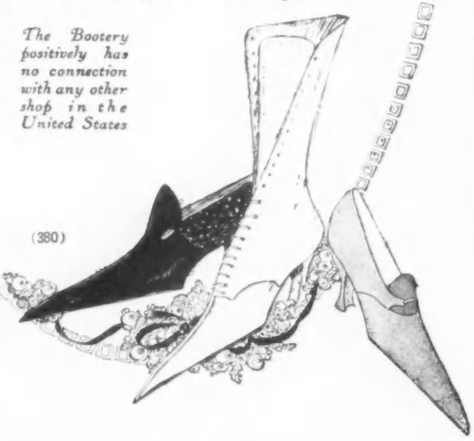

(380)

Rompers No. T4860. A thoroughly comfortable suit of rompers is plain and smart enough to please the most exacting infant critic. They can be made from 1⅜ yards of 36-inch material. In 1, 2, and 4-year sizes

Smock No. T4861. To add effectiveness, the sleeves are cut in one piece with the shoulder-yoke, and comfortable pockets are applied on each side front. The bloomers are included. In 2 to 6-year sizes

LITTLE BOYS AND GIRLS OF ALL VARIETIES, WHETHER WILD OR DOMESTIC, FIND THEMSELVES MOST HAPPY IN CLOTHES OF THE PROPER CUT

Rompers No. T4866. A comfortable pair of rompers which fasten at the back, requires 1¾ yards of 36-inch material. The front lacing adds a distinctive touch, besides a bit of colour. In 2, 4, and 6-year sizes

Rompers No. T4859. Many attractive features are furnished by a likable pair of smocked rompers with a buttoned yoke-top. But 1⅝ yards of 40-inch material are required. In 1, 2, and 4-year sizes

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THERE! There! There! Each Wilsnap surely snaps. Each Wilsnap surely *holds*. Each Wilsnap surely springs apart when you wish it to *release* —not a second before!

Your dependable Wilsnaps *hold right*. They *hold tight*. They yield quickly, too, to your fingers' light pressure.

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The fastener of the theatre dressing-room—quick—dependable!

Look for this card —orange colored— *10c everywhere*

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A glass-covered bowl filled with perfumed bath salts has a pleasing design in orange and black, blue, or pink and grey. In the eight-inch diameter it costs $7.50; in the fifteen-inch, $13.50

ON HER DRESSING-TABLE

TO the surprise of a woman who recently made a visit to the Orient, she learned that both the Chinese and Japanese expressed a pronounced distaste for the atmosphere of the Occidentals because they were not clean. It was, doubtless, a little startling for a fastidious traveller to find that her presence affected unpleasantly the olfactory nerves of a people whose intellect and arts she admired, but whose customs involving the daily care of their persons had never impressed her as being superior to her own.

But now comes a noted specialist to this country who declares that the average woman is the victim of a system which ruins her complexion and, in time, her general health. The average woman forgets that in her face there are thousands of pores through which nature intends the vapours of the body to issue freely. The Oriental takes baths all his life at such a temperature that his pores never become clogged, but neither the woman who uses creams and powders constantly, nor the meticulous one who refuses to employ any artificial means in the care of her skin, hesitates to allow the pores to be clogged to the point of suffocation by either powder or dust.

TO CLEANSE THE SKIN

The percentage of people who know how to clean their skins is very small; the specialists feel, therefore, that their mission lies first in teaching how to clean the skin, and second how to beautify it, if it is then necessary. Inactive pores are the first cause of woman's particular enemy, wrinkles, and so this scientist has prepared a delightful powder, to be used with water, that cleanses and refines the skin. By the aid of this powder, one who prefers may dispense with all so called beauty aids, because her complexion is restored to the original state which nature means to make as perfect as possible unless she is thwarted by blunders.

One often hears a woman say with finality, "You see, I have a naturally dry skin that is rough and wrinkles easily." Now, as a matter of fact, it is not at all natural, but very abnormal; to one who has studied the subject, it indicates that she is, in the first place, the victim of a faulty diet—in consequence, a dyspeptic—and next, that she has not learned how to clean her skin. Fortunately, there is a remedy at hand in this delightful preparation that has a scientific basis for its every ingredient. The specialist who prepared it, while favouring the use of water either warm or cold, strongly decries employing a soap, or, in fact, any toilet preparation that includes animal fats, for he believes that there are more efficacious means of cleansing the skin than by the use of a soap unless it is very carefully compounded from vegetable fats that are not irritating.

RELATIONS OF FOODS AND FACES

This authority discusses the various physical influences which may affect the complexion. In his opinion, "the face shows the good or bad effects of what we feel, and acts as a veritable barometer of the mistakes we commit in eating." If the food has been eaten too hastily, or if the meal contained fish or fruit that was not quite fresh, too many strawberries, or too much ice-cream, a disturbed complexion is the result. The skin, however, should be clean if the pores are free. Too much cream and powder constitute another menace unless there is some means of cleaning the pores, and the effect is a tired and old looking skin.

This physician has created an aromatic soap-like powder for washing the face; it is made from the blossoms, fruit, and rosin of the almond tree. Its action is so immediate that it is amazing, for it seems at once to clear the skin and pores of all foreign matter, leaving them in a condition to stand the closest scrutiny. The directions are to bathe the face, morning and evening in tepid,

(*Continued on page 108*)

In this brass incense-burner, which comes from Paris, one may burn perfumed charcoal cubes. The five and one-half inch height costs $12, the eight inch, $16, and the cubes $6

Ten Personal Questions—

DO YOU KNOW

Why your eyes seem to become smaller as you grow older?

That the five kinds of wrinkles do not result from age, but (save in one exceptional case) from long-continued carelessness?

Why there are usually more wrinkles around the left eye than the right?

What causes the mouth to acquire a droop at the corners?

The underlying reason for blackheads and skin blemishes?

Why the chin "breaks" as a woman reaches middle age?

What causes liver spots and moth patches?

Why a scrawny neck is never white?

To what type of beauty you belong?

Why the veins on the hands become noticeable with age?

ELIZABETH ARDEN analyzes these things and many others that concern the appearance in the Home Course which she has arranged for women who cannot come to her Salon. To have an intelligent understanding of the causes of physical defects is a great help in overcoming them. Elizabeth Arden will tell you how to avoid and correct unsightly conditions so that you will be permanently benefited. Her system is thorough and efficient, laying the foundation for better health as well as beauty.

To learn more about the famous Arden method by which you can transform your appearance, send today for booklet about the HOME COURSE.

THE ARDEN VENETIAN PREPARATIONS

MARK the preparations you wish and mail with your address and cheque or money order. Add postage unless order exceeds $10. Ask for booklet, "The Quest of the Beautiful," which describes all the preparations.

VENETIAN CLEANSING CREAM—Used before any complexion treatment, this frees the pores of all foreign matter and leaves the skin soft and receptive. It liquefies immediately, therefore does not stretch the skin nor clog the pores. $1, $2 and $3.

VENETIAN ARDENA SKIN TONIC should be used after the Cleansing Cream. A mild astringent, it tones, whitens and refines the skin, making it brilliantly fresh and clear. $1.75, $3.25.

VENETIAN SPECIAL ASTRINGENT—A stronger tonic, for flabby, wrinkled skins. It firms sagging muscles, reduces puffiness under the eyes and by gradually tightening the skin, eliminates deep wrinkles. Made of astringent essences and imported herbs, it is a truly wonderful rejuvenator. $3.50.

VENETIAN PORE CREAM—An infallible remedy for enlarged pores and blackheads. Restores smoothness and daintiness of texture to the coarsest skin. $1.

VENETIAN LILLE LOTION—A pure liquid powder which forms a perfect protection for the skin and gives a lovely, natural finish. Mildly astringent, it is especially beneficial for an oily skin. Ideal for evening; does not rub off. Blanche, Cream, Naturelle, Spanish Rachel. $1 and $2.

VENETIAN BLEACHINE CREAM—A mild but effective preparation for removing tan. It nourishes as well as whitens the skin and is especially recommended for making the hands plump and youthful. $1.

POUDRE D'ILLUSION gives the skin a peach-like bloom. Inimitable in color and quality; exquisitely perfumed. $2.75.

VENETIAN ROSE COLOR—Liquid rouge that duplicates nature in its fresh, delicate tone. Good for the skin, waterproof; does not rub off. Imperceptible. $1, $2.

SAVON KENOTT—A famous Parisian dentifrice which purifies and preserves the teeth, hardens the gums, sweetens the breath and is delicious in taste and fragrance. Box, $1.

When writing for preparations, booklets or information, please address Elizabeth Arden at her New York Salon. Dept. 201

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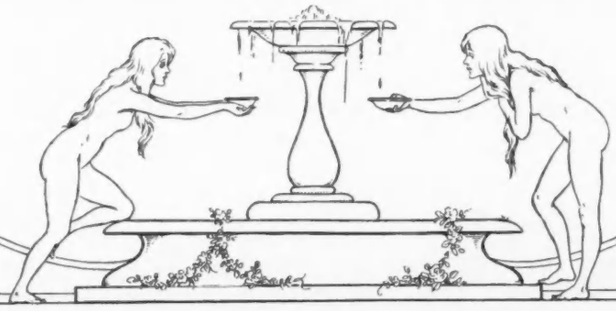

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The fabric is pure worsted, knitted so close it looks like a fine woven tweed. It is wrinkle and damp-proof—the very essence of light-weight warmth and comfort.

There are Tweed-O-Wool suits, coats and riding habits in plain shades and heather mixtures. See them at leading Haberdashers, Clothiers and Apparel Stores, or write us for fashion proofs.

THE M. & M. COMPANY
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ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decorations, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

Mrs. F. W. K.—What travelling clothes will be needed for a short autumn trip to Italy by the Mediterranean route? It is desirable to take as little luggage as possible.

Ans.—For an autumn trip to Italy, it would be advisable to take a few washable frocks and have the rest of some silk so that they may be used later in the season. For travelling when the weather is warm as it is in most of Italy at this time, we suggest a one-piece dress of dark blue, black, or tan tricolette. It should be tailored and simple, made to wear with separate collars and cuffs. Another frock that may be worn on the street in the afternoon or in a hotel for dinner, may be of tan crêpe de Chine, similar to the one in the middle of page 30 in the July 1 issue of Vogue. With this, it is pretty to wear suède shoes in the same shade of tan. For steamer wear, there should be a sports suit of wool jersey in a heavy quality. This suit may have an unlined coat so as to be light in weight, and it is accompanied by the simplest kind of blouses and a sports hat of light-weight felt or similar material. A light top-coat will probably be needed, also. This should be a summer coat, suitable for protection against rain and dust. One or two evening gowns must be included. These should be of the type to wear in a café or hotel for dinner and on the ship, as well, where one dresses for dinner. We suggest one in black, and it may have sleeves and a neck-line that is rather high in the back, so that it will be suitable for informal affairs. For warm days on board ship when the jersey suit seems too heavy, a simple sports skirt of pongee or rajah silk, not too narrow in width and rather short, may be worn with dainty blouses and a sweater and white sports shoes. Italian silk undergarments, which may be laundered very easily, are the most convenient.

With two silk frocks that are suitable for street wear, sports clothes for the steamer, one or two evening gowns, a light wrap for general wear, and possibly a simple evening wrap, a street hat, a sports hat, and a hat for restaurant wear in the evening, besides the necessary shoes and accessories, one will have enough clothes to be well and appropriately dressed for the entire trip. However, if one is to be away for several months and is going into the northern part of Italy, a one-piece dress or a serge or gabardine suit will be needed, as a silk suit or frock is unsatisfactory for any but very warm weather, and it is hardly safe to travel without a wool costume.

Miss M. S. C.—At a formal church wedding, what is the correct procedure for the bridesmaids, matron and maid of honour, the bride, and the ushers? How long may a Reserve Army officer use his title after discharge? May the words "No presents" be added at the bottom of a wedding invitation? When one has lived in a city only a short time, may wedding invitations be sent to people whom one has met but who have not made a call? Should after-dinner coffee be served at the table or in the drawing-room? Is the hostess or the guest of honour served first? Are doilies used on the service-plates under a fruit cocktail glass and under a soup-plate? At a formal dinner, does the host or hostess serve the meat and dessert, or is it passed by the servant?

Ans.—At a formal church wedding, the ushers should walk down the aisle, two by two, before the bride's attendants and a little in advance of them. Then the several bridesmaids should come, walking two by two, followed by the maid or matron of honour just before the bride. It is not strictly conventional to have both a maid and a matron of honour.

There is no rule that forbids a discharged officer the use of his title, but good taste demands that he shall drop the use of his title when he receives his discharge or at least when he puts aside the uniform. He is privileged to wear his uniform for three months after discharge, but in most cases there is no reason for this, and the propriety of doing so may be questioned.

It is not correct to add the words "No presents" at the bottom of a wedding invitation.

It is not permissible to send wedding invitations to mere acquaintances who have not yet called. They may, however, be included in the wedding announcement list.

It is correct for the hostess to serve coffee at the table, but it is considered more formal and usually more pleasant to have it served in the drawing-room. When the women leave the table before the men, coffee is served to them in the drawing-room, and the men have theirs in the dining-room; in this case, coffee is served by the maid or butler. At a less formal affair, when the coffee is served to every one in the dining-room, the hostess should dispense it from a silver coffee-service, and the maid may pass it.

The hostess should always be served first and then the guest of honour. If there are two servants to serve the dinner, then the hostess and the woman at the right of the host are served simultaneously. Doilies are used under a fruit cocktail glass, but never under a soup-plate. It is only at informal dinners that the host or hostess serve meat or dessert at the table. It must always be passed by the servant if formality is to be observed.

(*Continued on page 108*)

Boot Tops that do not sag front or back and have no unsightly buckles.

Tweedie Pattees and Glove Fitted Boot Tops

THERE is a piquancy, a bewitching charm about the Tweedie Pattees that make them distinctive. They are ideally suited for the crisp days of fall and winter—quite the thing for a game at the Country Club, the shooting box, a hike through the fields—especially smart for motoring.

Tweedie Boot Tops are the vogue among better dressed women. Like the Pattees they are glove-fitting, will not sag or pull away from heel or toe—and they have no unsightly buckles. Tweedies are designed for nearly all occasions and harmonize with any gown.

Both Tweedie Pattees and Tweedie Boot Tops are made in a variety of exclusive wool fabrics including Worumbo Wul-Buk, Trayton Kersey and Amsden Buck.

Insist upon Tweedies. Look for the Tweedie trade mark, for none fit so well without it. Should you be unable to find Tweedies in your boot shop advise us and we will tell you where they are sold.

Tweedie Boot Top Company, St. Louis, Mo.

Artistic Designing
creates the gown you admire

Artistic Corset Designing makes a Roberta Laced-in-Front Corset, the perfect foundation for the gown.

Just as the name of a famous designer assures smartness to your gown, just so does the name Roberta assure it to your corset.

Robertas are sold at good stores and corset shops—priced from $25.00 down

Roberta Corset Company
Laced-in-Front Corsets Exclusively
2706 Wabash Ave. Dept. C Chicago

ROBERTA
Laced-in-Front Corsets

ANSWERS TO CORRESPONDENTS

(Continued from page 106)

Mrs. L. K.—What materials are smart for the lingerie of a bride's trousseau? How may old lace be used in the wedding-gown, train, and veil? How should the church and home be decorated for an autumn wedding, and how should the bridesmaids be dressed?

Ans.—For fine lingerie, delicate linen, voile, ninon, and batiste are again taking the place of silk to a great extent. Some of the smartest of the French houses are making their loveliest things in white and pale colours in handkerchief linen. Some of the garments are white with scalloped borders hemstitched or hemmed onto the edges of the drawers and chemise. The smart New York shops offer charming lingerie, and many specialize in trousseaux.

If one has lovely old lace, it should by all means be used in the wedding-gown and veil. In the bridal number of Vogue, the April 15 issue, there are several suggestions for arrangements of veils and for gowns. In the middle of page 42, a very becoming arrangement of the veil is suggested. The chiffon lining of this veil may be of either white or flesh coloured chiffon, but, of course, it must be very pale so that it does not give a pink tone. The veil might be caught at the back of the head with the circlet of pearls, with a small bunch of artificial flowers over each ear. The lace in itself will be so lovely that it will not need any elaborate arrangement, and if the girl has beautiful hair, it ought not to be covered. If there is enough real lace for the gown with enough left for the entire train, it may well be used in that way. If lace is used for the veil, then very little should be put on the gown.

For an autumn wedding, autumn leaves and such flowers as chrysanthemums in tall vases against a bank of greenery and leaves make effective decorations. High wicker vases in dull gold are attractively filled with long-stemmed flowers. Cathedral candles should be used for lighting as much as possible. If an autumn colour scheme is adopted, it would be very lovely to have the bridesmaids gowned in shades to harmonize with the decorations. We suggest frocks of gold or yellow with wood brown chiffon or lace overdresses, hats of brown lace, and slippers and stockings of gold cloth or gold satin. Purple and brown orchids would be beautiful with these costumes.

At the house, as much furniture as possible should be removed, especially if the reception is to be a large one, but the more decorative pieces of furniture should be left. Smilax may cover much of the wall space, and candlelight is more effectively used than electricity. The same colour scheme should be observed throughout the house as in the church—gold and green with a touch of lavender, if lavender chrysanthemums can be procured. For the dining-table a graceful low centrepiece of white flowers, such as white orchids, gardenias, and roses with a little greenery is most appropriate. Tall white candles should stand in silver or crystal holders.

Mrs. G. B.—Please suggest decorations, refreshments, and additional amusements for a circus party to be given for a four-year-old boy and his small friends. There will be an entrance tent and smaller tents for side-shows. How should the invitations be issued?

Ans.—For a novel and amusing circus party, the idea of several tents is a good one. When circus delights begin to pall, a peanut hunt will afford great fun for small children, and if the weather permits, this could be arranged out-of-doors on the lawn with the peanuts hidden in the grass and in the shrubbery. There should be two prizes, one for the child finding the most peanuts and a consolation prize for the child with the fewest. For the last game before the refreshments are served, there may be a large haystack in the middle of one of the tents. In the haystack should be placed the flags of the allied nations. The American flag in the centre at the top with the French tricolour and the Union Jack on either side of it. The other flags may be smaller and placed down the sides of the haystack; there should be one for each child, even if some have to be repeated. The children should march about the haystack to music, preferably a hurdy-gurdy, and, at a signal, each should take one flag and then continue to march about until the music stops, when the American flag should be removed from the top, which will cause the entire haystack to fall apart. The children then dive into the haystack, and each brings out a package done up in tissue-paper, containing a small favour and a package of some pure candy. Refreshments may be served in a tent from a large round table placed in the middle. The table may be decorated effectively with American flags, and a centrepiece should be made of moss with the flags of varying sizes stuck into it. The children sit on wooden benches around the tent, and the refreshments are brought to them from the centre table. The simplest sort of sandwiches, such as those made of thin bread and butter with the white meat of chicken for filling, are most suitable for small children. The ice-cream may be served either in animal forms or other dainty shapes. The cakes should be of the simplest kind, home made, if possible, and frosted. There may also be cookies in animal forms. For the invitations, little notes may be written on small note-paper with a clown or silhouetted animal at the top of the sheet. This may be obtained at almost any good stationers.

ON HER DRESSING-TABLE

(Continued from page 104)

almost warm water, then to moisten a cloth or complexion brush, sprinkle with powder, and with it to wash the face and neck carefully. Then the face should be rinsed with tepid water; if one suffers from a dry skin, a rinsing in cold water should follow, and, in a severe case, a delightfully soothing cream made from the oil of almonds will remove the irritation. The cleansing powder may be bought for $3 a bottle, and the cream for $2 a jar.

From the same laboratories may be obtained a lotion that is softening for the dry skin and is yet a gentle astringent; this costs $4 a bottle. For the oily skin, there is an astringent that follows the cleansing process. It is very efficacious when the directions are carefully followed and may be bought for $5 a bottle. A delightful powder which may be had in five different shades, costing $2 a box, is only another of the many preparations that are all based on scientific theories for the health, and consequently enhance the beauty of the skin and complexion.

Note—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of Vogue

Radium and Beauty

The Radior skin and complexions are the first important advance in beauty culture since the empires of ancient luxury.

CONSIDER your favorite face cream. It would be a hundred times more helpful if it contained actual radium.

Radium does in Nature's quick, effective way what artificial treatment takes years to accomplish.

Culture your skin with *Radior Peau de Velour,* and you aid its beauty in an entirely new way. The radium in the cream acts as a purifying agent. It cleanses the cells and tissues of the skin. The complexion, relieved of obstructing impurities, quickly regains its soft-glowing loveliness.

As a night cream *Radior Peau de Velour* captivated the women of England, where it was first introduced. Its body is so luxurious, so smooth and silky. Its perfume is the elusive fragrance of Charm itself. Were beauty as fragile as the fleecy clouds of a summer sky, *Radior Peau de Velour* would still be fine enough.

RADIOR CO. LTD. *of London*

Write for the most interesting beauty booklet of the year—"Radium and Beauty."

Radior
Aids to Beauty

Try Radior Face Powder and Radior Vanishing Cream. They also combine ingredients of highest purity with the health-building, beautifying power of radium. The Radior preparations are sold at all shops and stores which serve women of taste.

GEO. BORGFELDT & CO.
Sole Distributors
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Queen Make

On Quiet Days at Home

No. 741 **No. 224**

No. 741—A chic Maid's Dress of very fine Silk-Mixture Poplin. Has collar and cuffs of fine organdie, attractively trimmed with two white folds. All seams reinforced and hems generously wide. Also No. 224—A charming House Dress of fine quality plaid gingham, with white pique collar and pockets smartly trimmed with pique folds. The wide belt and turn back self cuffs add a clever touch. Skirt is cut full, seams are bound, and the tailoring is exceptional.

FLATO

When you slip into something comfortable—there's no need to worry if someone *does* drop in—when you wear

Queen Make

Morning and Porch Dresses

Easy fitting, affording perfect freedom of movement—yet smartly designed and charmingly trimmed and tailored. The materials are the finest used in House Dresses. Many patterns exclusive with QUEEN MAKE. Each garment cut full; hems generously wide.

QUEEN MAKE Nurses' and Maids' uniforms offer many attractive and economical suggestions. Ask to see them.

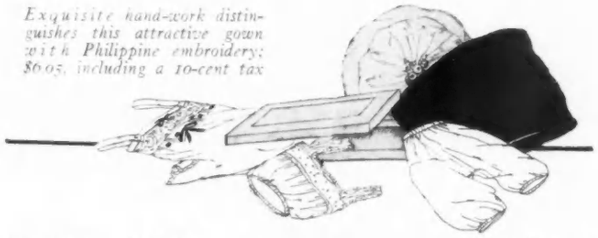
Priced at $3. to $18.50 at Stores where Quality counts. Look for the QUEEN MAKE Label. If not sold near you, send us your dealer's name. We'll do the rest.

I. GINSBERG & BROTHERS
SOLE MANUFACTURERS OF QUEEN MAKE
29TH STREET AT MADISON AVENUE
DEPARTMENT V. NEW YORK CITY

Of an unusually smart cut is a fresh, crisp, tucked white batiste blouse with a long rolled collar; $3.95. To harmonize with the colour of the autumn tailleur, the tucked and embroidered Georgette crêpe blouse at the right may be in flesh, white, brown, or navy blue; $7.95

A blouse of finely striped madras with a plaited bosom is smartly cut and particularly well fitting; $3.95

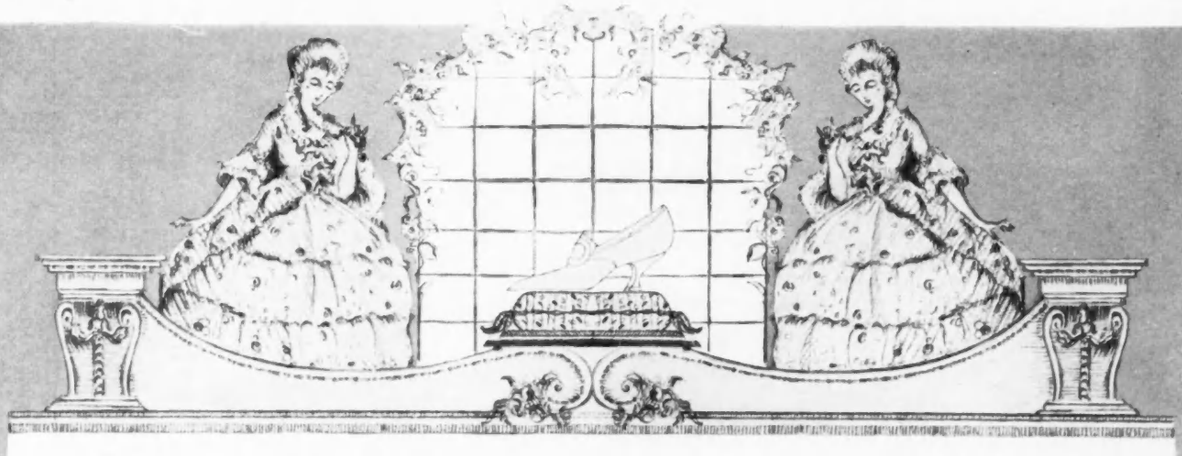
Exquisite hand-work distinguishes this attractive gown with Philippine embroidery; $6.05, including a 10-cent tax



EXQUISITE LINGERIE AND DELIGHTFUL BLOUSES FOR THE NEW WARDROBE

White or flesh crêpe de Chine makes the envelope chemise (left); $4.95. The slip-on bodice is of white or flesh wash satin; $4.50. White or flesh washable satin bloomers are in 23, 25, and 27-inch lengths; $3.95

Soft and dainty batiste makes an attractive envelope chemise with fine Philippine embroidery; $3.75



Only Its STYLE Is Seen—Its COMFORT Is Felt

All women will welcome the unusual ease and entrancing style of the

Ease-All

The Shoe of

Invisible Comfort and Visible Style

which meets all the exacting requirements of style and has these *exclusive features* of abiding comfort:

An invisible, built-in arch support that firmly, gently, holds in place the weakened muscles and misplaced bones commonly known as "fallen arches."

Specially constructed inside counters, extending forward on both sides to the ball of the foot, which prevent the overstrained pivotal bones from becoming misplaced.

This arch support and these special counters (both patented) afford quick relief to sufferers and gradually correct the trouble entirely.

The trade mark "EASE-ALL" on a shoe is a pledge of distinctive beauty and authoritative style. Here are graceful, slender lines and exquisite materials—appealing features to all women and especially appreciated by women who until now have been unable to wear styleful shoes because of arch troubles.

Descriptive circular "GETTING BENEATH THE SURFACE OF FOOT TROUBLES" sent for the asking.

EASE-ALL

SHOES

are shown at selected Shoe Stores.

UTZ & DUNN COMPANY

Makers of

"STYLE SHOES OF QUALITY"

for Women

80 Canal Street Rochester, N.Y.

The above garment designed by Miss Helen Bayn

"B.B." IMPORTED Laces

FAITHFUL REPRODUCTIONS
OF
REAL HAND MADE
VALENCIENNES AND CLUNY LACES

reproducing even the soft creamy shade of rare old lace which lends such charm and distinction to a dainty costume or undergarment.

The daintiness, exclusive designs and superior wearing qualities of "B.B." Laces have gratified lace connoisseurs since 1827—ample proof of how closely the characteristics of Hand Made Laces have been reproduced.

The genuine "B.B." Valenciennes and Cluny Laces are the "Pinnacle of Perfection." They are sold in all the better retail stores and will also be found on high grade lingerie in ready-to wear departments and specialty shops.

REG. U.S. PAT. OFF. BBB B B BBB TRADE MARK THIS IS YOUR GUARANTEE

To secure laces without a peer in quality, identify them as genuine "B.B." Laces. Look for this circular trade-mark on every twelve yards.

Birkin & Company 73 Fifth Avenue New York, N. Y.

Very soft and alluring with its ruffles of cream coloured lace and its flower and ribbon trimming, is a gown of white or flesh coloured crêpe de Chine of an excellent quality; $10.23, including a 48-cent tax

(Below) The wool jersey bloomers may be had in black, navy blue, or reindeer; 23, 25, and 27-inch lengths, $3.95; in the 33-inch length, $4.95. The wool jersey petticoat, in the same shades, 34 to 42 inches; $6.95

FOR THAT IMPORTANT PART OF WOMAN'S ATTIRE

THAT FORMS THE TRUEST INDEX TO HER TASTE,

HERE ARE AFFAIRS BOTH PRACTICAL AND CHARMING

For the woman who prefers the ready-to-be-tubbed sort of lingerie, here is a batiste gown with an attractive design in Philippine embroidery; $3.75

Crane's Linen Lawn

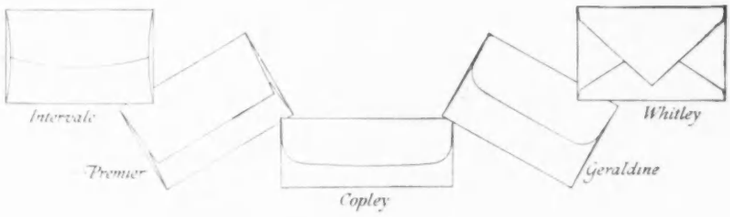
[THE CORRECT WRITING PAPER]

In days of sundials and silhouettes, candle-light and coquetry, graceful notes were painstakingly inscribed upon writing paper chosen as thoughtfully as gentlewomen chose the patterns for their linens.

Crane's Linen Lawn is a writing paper whose quality is the same to-day as it was a century ago, and for the gentlewomen of to-day it is as distinctive in style and as intimately appropriate as are her smartest costumes.

All good stationery departments can show you the five new, smart envelope shapes—Whitley, Premier, Intervale, Geraldine and Copley—any one of which you may select with confidence.

Usable samples sent on request for twenty-five cents



EATON, CRANE & PIKE COMPANY

New York Pittsfield, Mass.

ESTABLISHED 1723

Revillon Frères

5th Avenue at 53rd Street

Paris 81 Rue de Rivoli — New York — London 180 Regent St.

FURS

SEEN *in the* SHOPS

(*Continued from page 85*)

shown in the sketch at the top of page 85. That at the left is an afternoon gown of blue Georgette crêpe over a dull red China silk. The bottom of the skirt and the bottom of the sleeves are of navy blue charmeuse, and where the charmeuse and Georgette crêpe come together a red and blue open fibre braid forms a line of trimming. This braid also inscribes a smart line upon the waist. The belt of the gown is of navy blue charmeuse. It is an attractive youthful frock of the type which will do service on many occasions. It fastens at the back with Georgette crêpe-covered buttons; in sizes 14 to 20 years.

Unusually lovely colouring marks the dinner and dance frock shown at the right in this sketch. Brown is the prevailing tone, since this is the colour of the chiffon of which the gown is fashioned. The bodice, however, is made over flesh coloured satin, which gives a lovely nuance. The dress is finished with a ribbon girdle of contrasting colours. This gown may also be had in French blue and in sizes 14 to 20 years.

A warm top-coat adapted for motor wear, country service, and for use over practical town dresses is illustrated in the sketch in the middle of this page. It is fashioned on good conservative lines and has a high rolled collar and deep cuffs. Deep set-in sleeves and a narrow belt give it a general air of smartness. It may be had in heather mixture with either brown or Copenhagen blue prevailing. The lining is of self colour silk, and the coat fastens with plain bone buttons of self colour.

Adapted for motor wear, country service, and for use over street dresses is this coat of heather mixture, cut on correct lines; $68

A LIMITED INCOME

(*Continued from page 83*)

skirt of the coat extends almost to the bottom of the dress skirt, and set-in pockets are finished with a narrow cuff of the material. At the wrist, the wide sleeves are finished with a narrow turn-back cuff. There is not a line in this coat that is not easy and graceful, and it is a coat most adaptable to motoring and general wear. A draped turban in wool material would be effective and practical to wear with this model.

Very adaptable is the costume at the upper left on page 83, for it may be either a coat or a coat-dress, as one prefers. It is suggested in a heavy quality of navy blue gabardine. The design, which is perfectly straight up and down with only medium fulness, is cut with an Eton jacket effect at the front of the bodice only. A high collar buttons closely about the neck with black bone buttons. The jacket effect is outlined with tiny cordings in the material. A bright red flannel lining is suggested, as this would show very effectively in the jacket effect at the front. A narrow belt of the material marks the waist-line, while the long straight sleeves are finished with a turn-back cuff. The coat reaches to the bottom of the skirt and is untrimmed. A navy blue duvetine hat, effectively embroidered in red, makes a delightful addition to this costume.

Note—Vogue conducts this department to meet the needs of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a two-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of $3 in size 36; other sizes, with pinned patterns, $

AN avalanche of entertainment making talent·

☆ Great stars and great authors who combine to delight the world·

The best theatres are now showing FOX Entertainments because they do justice to the great writers and the great stars who interpret the fine things which thoroughly absorb the attention of the American people·

FOX ENTERTAINMENTS

Attend the theatre that presents them!

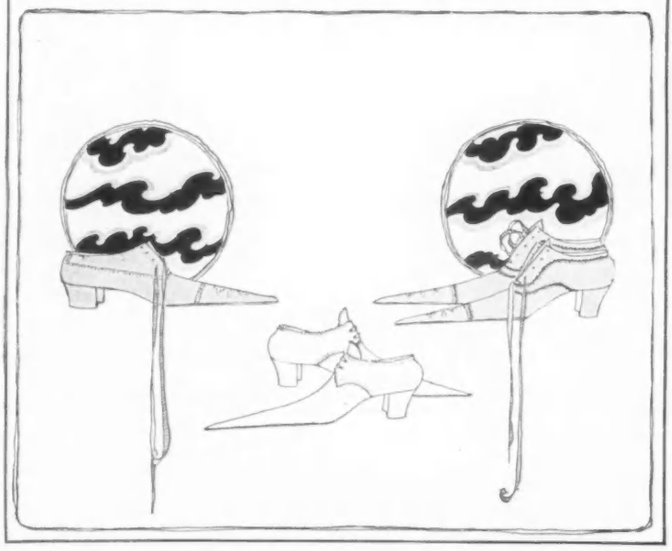
CAMMEYER

Branch De Luxe

381 Fifth Avenue New York

Exclusive footwear for Women

Exhibitions of our footwear are now being held at all the larger cities.



Maurice Goldberg

Miss Florence Nash, the whilom lively heroine, has no need for introductions. She is to appear in a new Willard Mack play

SEEN *on the* STAGE

(*Continued from page 73*)

tinue to abase themselves before the managers, instead of exercising their inherent power—according to the present economic pattern—to reduce the managers from the status of employers to the humbler but more logical station of employees. Both Molière and Shakspere were businessmen as well as artists; they managed their own theatres successfully, and divided the profits between the authors and the actors. When the impotence of Mr. Erlanger and Mr. Shubert to keep their theatres open against the will of the associated actors had been demonstrated overwhelmingly, the idea of a cooperative theatre as the ultimate result of the present war between embattled factions came more and more to be regarded, in the general mind, not merely as a dream of the ideal, but as a practicable plan. It was fortunate indeed that, when this thought became concrete, the theatregoing public could immediately contemplate the manifest success of a great play greatly staged by a cooperative company. "John Ferguson" had solved the biggest problem suggested by the theatre strike before the strike took place.

It now seems more than probable that a new era of the American theatre may be dated, by future historians, from May 12, 1919, when "John Ferguson" was first presented to the public by The Theatre Guild, Incorporated. The Theatre Guild is a society of actors, authors, scenic designers, and other artists whose motive for attachment to the theatre is æsthetic rather than commercial; and this society was incorporated for the purpose of producing plays on a cooperative basis. Instead of pleading with Mr. Erlanger or Mr. Shubert for the privilege of "booking" their productions in the theatres controlled by these big dealers in the realm of real estate, the Theatre Guild rented the Garrick Theatre outright from Mr. Otto H. Kahn and proceeded to make productions without assistance or interference from the established "managers." Their first effort—an able rendering of Jacinto Benavente's "Bonds of Interest"—achieved a *succes d'estime*, but failed commercially; and the Theatre Guild decided, thereupon, to make a graceful gesture to the public before concluding their season and appealing for subscriptions to support their enterprise for the ensuing year. And they did it well.

After the Theatre Guild was organized, a member of the confraternity—Mr. Lawrence Langner, author of "The Family Exit" and other satires that are pleasantly remembered by the theatregoing public—walked into Brentano's bookshop and purchased several recent publications in the general field of the drama. One of the plays that happened to be handed to him by the salesman was "John Ferguson," by St. John G. Ervine, which had been published by the Macmillan Company in 1915. Mr. Langner read it and immediately realized its worth. He passed it on to the play-reading committee of the Theatre Guild. This committee decided to produce the play, because they recognized it as a great work and saw that it could be produced with very little money; but—to do them justice—several members of this committee have recently confessed that they felt certain, at the time, that the piece would not achieve the commercial success that was to be desired in consequence of its artistic merit.

"John Ferguson" was presented, frankly and honestly, "for one week only." At the conclusion of the first performance, the assembled audience stood up and cheered; and many people were turned away from the box-office on the second night. In response to an undeniable demand, the run of the piece was extended,—first, to two; then, to three; and after that, to an indefinite date. The demand for seats so far exceeded the capacity of the Garrick Theatre that it was soon found necessary to move the production to the Fulton Theatre. In this more commodious and more convenient edifice, "John Ferguson" continued to pack the house throughout those torrid weeks when the habit of theatregoing is usually intermitted. Not even the closed season of the theatre could cut off the epoch-making run of a play so great as this,—a play that had previously been declined by Mr. David Belasco, and other members of the Producing Managers' Association, on the ground that "there was no money in it."

The successful run of "John Ferguson"—which had already punched the time-clock for more than a hundred performances—was not interrupted by the theatre strike. All the actors were members of the Actors' Equity Association; all were partners in the enter-

(*Continued on page 118*)

When you feel uncomfortable every time you see people's eyes upon your hands, you cannot be at your best

PEOPLE NOTICE YOUR FINGERNAILS

Every time you put your hand to your hair—Every time you powder your nose—Whenever you make a gesture your hands are conspicious

YOUR tea cup poised in the air; the attention of the others centered on you—and *then* you caught a glimpse of your nails. The very memory of it still makes you flush.

You cannot put on your hat or fasten your glove; you cannot give your clothes a tiny settling pat; you cannot make the least gesture without drawing attention to your hands.

This is ruinous!
The nail root is only 1/12 inch below the cuticle. If you cut the cuticle, you are sure to injure the delicate root.

People not only look at your hands—they judge you by them.

An occasional manicure may improve the appearance of your nails for the time being, but it will not *keep* them looking well. You must care for your nails regularly, and care for them by the right method.

When you cut the overgrown cuticle, you can't help cutting the living skin, too. There's only 1/12 of an inch of cuticle to protect the root of the nails. When you hack into this cuticle you are hurting the only protection of the sensitive root.

This is correct
Soften and remove surplus cuticle with Cutex. It will leave a thin beautiful nail base.

The skin, in its effort to heal these ugly little places, grows quickly and forms thick, ragged cuticle.

But you *can* keep your cuticle thin, smooth, even.

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SEEN *on the* STAGE

(*Continued from page 116*)

prise; and their theatre was leased outright from a landlord who was not associated with Mr. Shubert or Mr. Erlanger. Their business suffered somewhat from the strike, on account of the psychologic fact that the casual theatre-goer—because of previous adverse experiences — was easily led to distrust the standing advertisement that the performances would positively be given without interruption; but it was a big thing for the theatre that the one legitimate drama in New York which remained visible throughout the strike was a great play, greatly acted; and it was, perhaps, a bigger thing that this great production was offered to the public by a group of associated artists, without the "backing" of any gambler or any operator in the realm of real estate.

The production of "John Ferguson" was greeted with appropriate enthusiasm in the issue of this magazine which was dated June 15, 1919; but, by reason of an accident of dates, the notice of the first performance of this play was necessarily sent to press the following morning, before any commentator could be able to foresee the historical importance of a really great occasion. Furthermore, no opportunity was afforded to the present writer for a detailed analytic criticism of the play itself. This opportunity was unexpectedly provided as a by-product of the leisure imposed upon professional playgoers toward the end of August; and it is now possible for the present writer to attempt a more carefully considered criticism of one of the most impressive plays of recent years.

"JOHN FERGUSON"

"JOHN FERGUSON," by St. John G. Ervine, is a great play, because it discusses a momentous theme through a medium of realistic utterance which, though apparently commonplace, reveals the virtue of utter intellectual integrity.

In common with many other great plays, "John Ferguson" deals anew with narrative materials that had already been worn threadbare in the theatre before the date of its composition. There is no surer way for any gifted author to win fame in the theatre than by repeating a familiar story and surprising the audience by telling the truth about it, in violation of traditional expectancy. In "John Ferguson," we meet once more the ancient motive of the mortgage on the farm, the long-familiar heartache arising from the letter mailed too late, the conventional story of the maiden wronged and the murder of the villain who traduced her, and the subsequent juggling of credit for this murder between the weak man who, for moral reasons, ought to have committed it and the strong man who, for practical reasons, actually did the deed. The inspired half-wit who wanders in and out of the story, inciting better brains than his to action, is also a traditional figure in the drama. There is no element of novelty in this narrative nor in the handling of it; and there is nothing new nor unaccustomed in any of the characters that people the conventional pattern. Yet Mr. Ervine has portrayed these characters with an astonishing profundity of insight; and his story is set forth with convincing sincerity and fervour.

In one of the most memorable lines of modern poetry, Mr. Alfred Noyes has paid immortal tribute to "the splendour of the indifference of God"; and this magnificent indifference of an hypothetic Deity to the personal concerns of even His most faithful servants affords the basis for this tragedy by Mr. Ervine. Here is a problem of perennial importance,—a problem which, in fact, has evermore perturbed the foremost religious thinkers of mankind.

In harmony with the famous syllogism of Descartes—"I think: therefore, I am"—Matthew Arnold defined Deity as "the eternal not-ourselves." We are absolutely certain of our own existence; and we are reasonably certain, also, of the existence of another power —"not ourselves"—that dominates the universe. But Matthew Arnold added another phrase to his formula, and, by so doing, appended an uncertainty to a reasonable certainty. His full definition reads, "the eternal not-ourselves that makes for righteousness."

That Deity invariably "makes for righteousness," as righteousness is humanly conceived, is an assumption that can not be proved by logic and appears to be controverted by experience. The late William James pointed out the difficulty of imagining a God that is less just than the great and noble men that have imagined Him; yet if there is a Supreme Mind that dominates the universe, this Deity may often be accused of dealing unjustly—or seeming to deal unjustly—with individual human beings. Virtue is not always rewarded, nor vice punished, in this world. The rain falls and the lightning strikes upon the good, the bad, and the indifferent. The noblest of mankind is hanged upon a cross, while villains prosper and leave fortunes to a church.

Great thinkers dream of Deity in the abstract,—as "the eternal not-ourselves"; but ordinary minds, accustomed to concreteness, require an image more tangible than that. They take their own most admirable attributes and imagine a Deity in which these attributes are raised to the *n*th power. Thus God is evermore created in the image of man. Primitive people worship idols with a human body; but this body is represented as larger than life, —more powerful, more terrible, more beautiful. In later stages of civilization, idol-worship is discarded and people progress from imagining a God with a human body to imagining a God with a human mind. This transition has been indicated in Dante's famous statement, "Thus, the Scriptures speak of God as having hands and feet, but mean far otherwise."

Thus, God is spoken of as He or Him, and not as It; though the impersonal pronoun would be more logically applicable to "the eternal not-ourselves." The common concept of Deity is still — at the stage of thinking to which mankind in general has climbed — conveniently and irremediably anthropomorphic. God is still created in the image of man, and worshipped as a man raised mentally, to the *n*th power. The wise Goethe stated that even the most sceptical must be required to admit that the human mind was necessarily anthropomorphic when confronted with the problem of imagining a God.

Thus, men in general have continued to speak of "the eternal not-ourselves" in human terms,—as God the Father, God the Mother, God the Brother, God the Friend. Yet, a moral problem of profound importance arises when this "not-ourselves" neglects to exercise toward human beings the beneficent functions of a parent, or a brother, or a friend. Either this neglect is real, or else it is merely apparent; but, in either case, it is disturbing to men whose faith has been founded on the normal concept of a God with a human mind.

Our great religious dramatists, from a very early period, have seized upon this logical dilemma as their theme.

(*Continued on page 120*)

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SEEN *on the* STAGE

(*Continued from page 118*)

Consider "The Book of Job," for instance. Job is a blameless man, and a faithful servant of his God; yet this very God afflicts him in a manner that must appear incomprehensible to any finite mind. At the climax of "Prometheus Bound," which was written by Æschylus, the most loftily religious of the tragic poets of ancient Athens, the hero—who represents mankind—though chained to a rock and doomed to endure the torture of vultures gnawing at his liver, talks back to Zeus—who represents "the eternal not-ourselves"—and says, "Although you are more powerful than I, I am more just than you!"

This defiance — so to speak — was flung in the face of God by suffering mankind two thousand and five hundred years ago; and it is not blasphemous to say that God has not yet justified his ways to man throughout the searching of all subsequent poetic literature. "John Ferguson" resembles "The Book of Job" in the basic fact that it exhibits in detail the progressive torture of a blameless man by an "eternal not-ourselves" that the hero himself believes to be not only just in judgment, but also kindly in intention.

John Ferguson, a peasant of northern Ireland, is a faithful Christian of the Protestant persuasion. He believes in a personal God who is his Father and his Friend, and he serves this God with absolute fidelity. He strives to love his enemies; he deliberately does good to those who have deliberately done him harm; and, when smitten on the one cheek, he stoically turns the other to his adversaries. Yet the very Deity, or Destiny, in which he trusts—for the names applied to "the eternal not-ourselves" have differed in different centuries and lands—brings down his grey hairs with sorrow to the grave, accumulating horrors upon horror's head, despite the innocence of his deserving. Truly, this Irish peasant might cry aloft with Greek Prometheus, "I am more just than that which tortures me." Instead, he bows his head in penitence and kisses the rod wherewith he is chastised.

John Ferguson, like Job of old, has led a blameless life; but, through an illness incident to his advancing years, he is no longer able to work his farm and has drifted into debt. His farm is mortgaged to Henry Witherow,—a hard man, who seeks an early opportunity to foreclose the mortgage. John Ferguson appeals to his brother, Andrew, in America, to send the necessary money to save the farm. Andrew sends the money; but carelessly forgets the mail-day. Therefore, the money-order arrives a fortnight too late to avert the terrible consequences that already have arisen from its non-delivery. When the belated letter comes, a maiden has been ruined, one man has been murdered, another has been jailed, and still another is stalking free with the guilt of murder on his conscience. Thereupon, the ruined girl cries out to her pious father, "God's late, dad!":—and this seemingly blasphemous ejaculation is one of the most terrible and tragic lines in modern dramatic literature. Why should God be late, if God is both omniscient and all-powerful? . . . This is the abiding question that none of our prophets nor our poets has ever yet been able to answer to the satisfaction of the seeking soul. Preachers try to put us off with the assurance that God knows better about such little matters than we do, and that we should be satisfied with the assertion that "the eternal not-ourselves" works often through mysterious ways to "make for righteousness." But this answer sounds like something said to quiet children. It lacks the ring of that eternal truth "which moves the sun in heaven and the other stars."

"John Ferguson," in form, is a realistic play; and it fulfills its realistic function by reporting faithfully the facts of life as they might have occurred to a typical peasant family in County Down in the period of the eighteen-eighties. But, in spirit, it is a poetic tragedy, whose basic theme is a thing to be considered "not of an age but for all time." There is nothing either new or old in the idea of a tragic struggle between a just man and an unjust God. This idea was formulated by the dreaming Hebrews of old time; it was illustrated by the ancient Greeks; and it has come down through the ages as the greatest question that has never yet been answered by religious thought.

Mr. Ervine, acknowledging his intellectual alliance with Æschylus and with the author of "The Book of Job," has provided his drama with a chorus, in accordance with the ancient pattern. He has managed to do this, very cleverly, without disrupting the matter-of-fact appearance of his realistic composition. The play opens and closes with a reading from the English Bible, delivered as a matter of habit by the Bible-reading hero; and at each successive crisis of the action, this pious Irish peasant reaches naturally for his Bible and reads a verse or two aloud. The passages selected are chosen from the Psalms of David; and, æsthetically, they afford to the passage of the drama the same sort of philosophic and poetic commentary that was provided, in ancient days, by the choruses of Æschylus. The plot is carried out by ordinary people; but, every now and then, the Voice of God comments upon the plot through the medium of an ancient eternal poet,—David, King of Israel.

The importance of "John Ferguson" as a dramatic composition has not been more than hinted at in the foregoing discussion of its basic theme. In justice to the author, many other essays might be written in praise of this play, from several other points of view. At the present moment, however, it seems most necessary to salute the associated actors of The Theatre Guild for an almost perfect performance. Dudley Digges, Henry Herbert, Helen Freeman, Augustin Duncan, Rollo Peters, Walter Geer, and Gordon Burby,—all of these are names that should be graven upon granite in commemoration of the best all-round performance of a play that has been shown to the public of New York since the high and far-off days of the first performance of "The Servant in the House." The scenic setting, designed by Rollo Peters, is worthy of the author and the actors. "Can such things be, and overcome us like a summer's cloud, without our special wonder?" . . .

"HAPPY DAYS"

THE new show at the Hippodrome is denominated "Happy Days." After running serenely for seven or eight performances, it was interrupted by the theatre strike. The managing director, Charles Dillingham,—who, unfortunately, was a member of the Producing Managers' Association, — immediately resigned from his connection with the Hippodrome, in order, by this gentlemanly gesture, to let the show go on; the wages of the chorus girls were raised; and the biggest and best-conducted theatre in the world was permitted, by the striking actors, to reopen for the matinée on Labor Day.

"Happy Days" is described, in the

(*Continued on page 122*)

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SEEN *on the* STAGE

(*Continued from page 120*)

alliterative programme, as a mammoth musical spectacle by R. H. Burnside, with music by Raymond Hubbell. Considered all in all, it is the best show that the Hippodrome has ever offered to the public. It reveals no star performers, like Anna Pavlova or Annette Kellermann; it exhibits no single feature that is supremely beautiful, like the unforgettable skating of the erstwhile "enemy aliens" imported from Berlin; but, regarded from the outset to the end, the current show is more tightly coordinated and is freer from dull moments than its predecessors.

The whole thing begins as a dream imagined in "The Kiddies' Dormitory." Half a hundred children fall asleep; and their beds are soon transformed most naturally to a train of cars choo-choo-ing onward into fairyland. Fairyland soon proves to be a pleasant place, inhabited by flying spirits and dancing chorus girls. Later on — in dreams — we go to a circus and feed peanuts to Powers' Performing Elephants. Still later we visit a Bookstore, and watch the famous characters of fiction walk living from their covers before our very eyes. Those of us whose minds are not completely childish are somewhat annoyed by a subsequent horse-race—entitled "The World's Derby"—in which Uncle Sam, starting from the post, easily outstrips at the finish both John Bull and Cousin France. The only way for this country to dash ahead of England is for some American author to outwrite the verse of Shakspere, and the only way for this country to dash ahead of France is for some American architect to outbuild the choir of Beauvais. But these critical considerations are easily neglected by our patriots.

The whole show follows faithfully the formula of what is known in France as a "féerie" and what is known in England as a "pantomime." The phantom pilgrims reach at last the shore of "The Golden City," which is magnificently seated beside the water stage of the Hippodrome, into which many nymphs dive downward, with athletic prowess. The leading nymph — Mae Eccleston by name — plunges to the tank from a height of heaven knows how many hundred feet, and splashes nightly the astounded shirt-front of Mr. Raymond Hubbell, who leads the orchestra in their rendition of his own exclusive composition.

Before the show is over, several artists have appeared. The test of a real artist is his mastery of rhythm,—the quintessential element which sits at the basis of every interpretative craft. By virtue of this test, the laurel must be granted to Mr. Edwin Hanneford—familiarly known as "Poodles"—a bareback rider whose clownish antics are deliberately timed to the most meticulous ticking of the precise metronome.

One of the most pleasing acts of "Happy Days" is the thirteenth scene, which is staged — as the programme says—"in any community." Two performers — Dane Claudiers and Lillian Scarlet — appear upon the lone enormous stage, sit down, and play upon the banjo. Insistently — with studied overemphasis—they play the tunes that were popular half a century ago, in the decade of the 'eighteen-sixties. Simultaneously, the words of these old songs are projected on a screen. Ere long, the audience begins to sing concertedly, in answer to this invitation; and, before the climax of the act is reached, three or four thousand voices are chanting the old but unforgotten chorus,—

"My bonnie lies over the ocean,
My bonnie lies over the sea.
Bring back . . . bring back . . .
Oh, bring back my bonnie to me."

LEXINGTON THEATRE

THE insurrectionary artists of the Actors' Equity Association leased the Lexington Theatre for a series of weeks beginning on Monday night, August 18. At short notice, they proceeded to stage a show which—regarded under the technical head of vaudeville—was easily the finest that New York had ever seen. So many stars appeared upon this stage during the course of the first week and the second of this unprecedented exhibition that any commentator on the current theatre would be precluded — by requirements of space — from reporting their activities in adequate detail.

Every one of the great stars concerned in this momentous demonstration donated his, or her, services, for nothing, in order to augment the relief fund of the Actors' Equity Association. The chorus girls, however, were paid a living wage of twenty dollars a week. The net profits of the first week amounted to the enormous sum of thirty thousand dollars; and, for subsequent performances, the big house was sold out from pit to dome many days before the lifting of the curtain. In staging this big show, the cooperative actors proved easily that they could attract a bigger "gate" than Mr. Erlanger or Mr. Shubert.

The greatest star on the Equity bill, at these performances, was Ethel Barrymore. Throughout the first week she appeared in the second act of "The Lady of the Camellias," with her famous brother, Lionel, in the rather thankless rôle of Père Duval. Throughout the second week, she appeared in the balcony scene of "Romeo and Juliet," with Conway Tearle as Romeo. In this scene, Mr. Tearle seemed uncertain of his lines and insufficiently rehearsed. Miss Barrymore, however, read her lines correctly and intelligently, although the sheer suaveness of her misty voice soon grew monotonous; but she failed to indicate an elementary acquaintance with the traditional "business" of the part. In this apprentice effort, she may be praised most easily for her obvious, and laudable, avoidance of the sin of overstressing specific words, or syllables.

The Equity bill—for the second week — set forth Chic Sale, a very great artist in the realm of local characterization. The basic essence of every interpretative art is a sense of rhythm; and Chic Sale most clearly demonstrates his mastery of art in the careful timing of his pauses. He knows precisely how long it takes for a minor change in facial expression to carry its message to the last row of the topmost gallery; and he never uses more nor less than the time that is allotted by this calculation for the staging of his most meticulous effects.

But, perhaps, the greatest gain to art that has resulted from the summary projection of this composite bill at the Lexington Theatre has come from the sudden discovery of Jim Barton, — a performer who hitherto has been described, in the vulgar parlance of vaudeville, as "a hoofer." When Ed Wynn, on the first night, was impeded by legal injunction from appearing before the footlights, a hiatus was occasioned in the show; and a crisis occurred behind the footlights. Thereupon, a huge ungainly person stepped forth from the chorus and announced that he was ready to go before the public with a song and dance. He was permitted to try his luck—and "stopped the show." He made the "hit of the evening," and was the sole performer of the first week permitted to repeat his act the second week.

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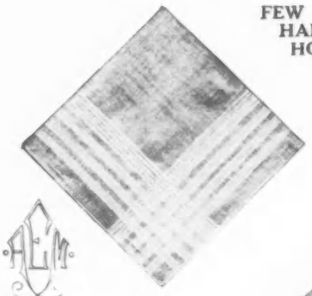

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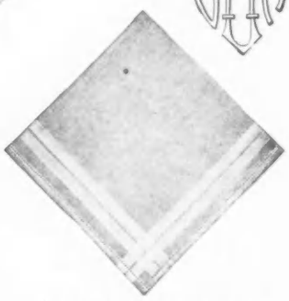

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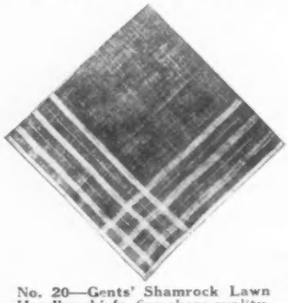

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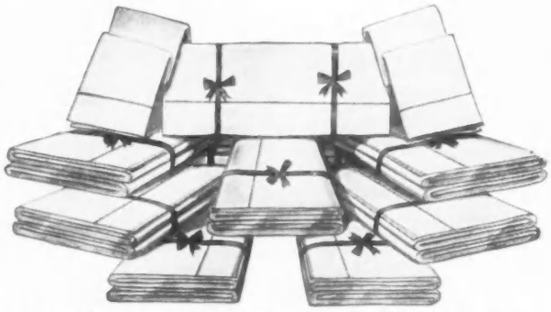

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FOR THE HOSTESS

THERE is much that the American hostess can learn from the Continent regarding the preparation of food. It is a matter of common experience for Italian and French cooks to astonish us with the perfection of their art. The lessons in conservation which Hoover and his band of workers have tried to instil during the past five years have been theirs for generations; they understand the art, not only of making dishes economically, but also of making them delicious, a point which Americans had not reached when the armistice came.

Very few American cooks understand the art of making stews. They are too impatient, for stews, haricots, and ragouts should all be cooked gently and slowly; it takes a long time, for example, to get the real essence and flavour out of a tomato. When these dishes are hurried, they become dull and insipid.

GREEK RAGOUT

Greek ragout is a very savoury preparation. A piece of fresh mutton, preferably the breast, is cut into cubes, put into the frying-pan with some salt, butter, and sliced onions, and browned slowly. To it, when it is brown, are added some slices of tomato. The mixture is then put into a sauce-pan and cooked in a little white or red wine and combined with meat stock. A bay-leaf and some vegetables which have been previously cooked—for this, left-overs from a former meal will do very well—are then added. The preparation should be served very hot.

OX-TONGUE FRESH STEWED

Ox-tongue prepared after this Dutch recipe is extremely tempting. The tongue is cooked slowly for three hours, or till the skin comes off readily, then removed from the fire. To the liquid in which it has been cooked are added cloves, sliced tomatoes, a bay-leaf, some pepper, salt, and a teaspoonful of Worcestershire sauce. After it has been boiled down somewhat, a few button mushrooms are added. The tongue is heated for a moment, and the sauce is poured over it; it is then ready to serve.

ROMAN PIE

From the Italians comes a recipe for meat pie that is sure to prove a success. Into a baking-dish that has been buttered and lined with a good lard pastry, is put the meat of a boiled rabbit, or any equal quantity of white meat which has been cut into small pieces. Some ham cut into small pieces, two ounces of macaroni cooked quite tender and cut into bits, half an ounce of cooked broken vermicelli, and two ounces of grated Parmesan cheese are placed on top for garnishing, after a very little finely chopped shallot, parsley, pepper, and salt, and not quite half a pint of cream have been added. If it is preferred, butter and good stock may be substituted for the cream. The dish is covered with pastry and baked an hour, then served with a good savoury brown sauce. This is a good lunch dish.

CURRY

An attractive and very savoury ragout can be made with the addition of curry-powder. The desired quantity of fresh meat, preferably mutton, is cut into small pieces and dipped in flour. To two thinly sliced onions which have been fried in a pan till well cooked, are added two sliced apples and a tomato; in this mixture, while it is frying, the cubes of meat are placed and fried also. When the meat is a light brown, it is removed from the pan, into which is put a dessertspoonful of curry - powder, another of flour, and a pinch of salt. After this is stirred well, two gills of water or milk are stirred in, and the meat is replaced. The preparation of meat, onion, apple, and tomato is allowed to simmer in the liquid for a half-hour. A teaspoonful of lemon-juice is then added, and the dish is usually served with a border of rice. This dish should follow a meat or soup course, as it loses its relish if served after fish.

RUMP OR BEEFSTEAK PIE

One and one-half pounds of steak are cut into thin slices about four inches long, which are then sprinkled with pepper, salt, and flour, rolled around a tiny piece of fat, and put into a baking-dish with slices of two hard-boiled eggs at intervals between the slices. About six rolled slices of ham or bacon are put into the dish, also. The dish should be filled almost to the top with good sauce, covered with pastry, and baked in a quick oven till brown. The pie is then covered with a buttered paper and is set in a part of the oven where it will

(Continued on page 126)

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"*Oh Tom! It's here, and it glitters—*"

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"*Guess! One eats with it—*" *and it's lovely*"—

"Your Mouth?"

"*Silly! Guess again!*"

"Shade of Sherlock Holmes . . . it must be—"

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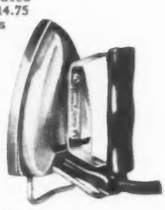

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FOR THE HOSTESS

(*Continued from page 124*)

gently simmer for at least an hour and a quarter. The longer it is cooked after, the pastry is browned, the richer and better it becomes.

RAGOUT OF AUBERGINES

Aubergines, or eggplants, are cut into rounds (without being peeled) salted and fried in butter. Pieces of steak about the size of a dollar are then browned also, and both aubergines and meat are put in a stew-pan with a little stock or gravy and cooked gently until done. To this are added a little tomato puree and some chopped parsley before serving with crisp croutons.

ARTICHOKES AND MEAT STEW

Artichokes are put on to cook in warm stock flavoured with lemon. When they are tender, meat is added. This may be either lamb or beef that has been previously browned in butter.

MEAT AND QUINCES

Quinces added in small quantity to an ordinary meat stew give it a note of distinction and considerably improve its taste. They should be cut and cored, scalded and browned in butter, and then added to the stewed meat with sugar and cloves according to one's taste. They should then stew till they turn a rich red. Instead of the quinces, a few apples added to the stew are often considered an improvement. The addition of vegetables or mushrooms in this way always improves the preparation. The meat should, of course, be browned before the stock is added to it, and the vegetables treated in the same way before being added to the meat.

OX-CHEEK

An ox-cheek is washed carefully and put on to boil in cold water with a pint and a half of peas that have been soaked overnight. After this has been boiled for an hour, onions, carrots, and celery are added, and the boiling is continued for three hours more. When tender, the cheek is shaped attractively and garnished with hard-boiled eggs, pepper, and salt. The liquid in which it has been cooked makes delicious soup for the following day.

HOT POT

Hot Pot, a north country dish, is a great favourite for shooting luncheons. Neck of mutton—and for this, the scrag part will answer—is cut into small pieces which are browned in the mutton fat and put in a layer in a baking-dish or pot. Over this is placed a layer of potatoes and onions, and it is browned, then another layer of meat, and so on, till the dish is full. It is then filled in with stock and baked for three hours with the lid on. This dish may be kept hot for hours without detriment to the flavour. Fowls and ox-tail are also successfully cooked in this way. Fried tomatoes, which may also be added, greatly improve the flavour of the dish.

FOWL AND RICE FOR INVALIDS

This Dutch recipe for fowl and rice will be appreciated by those who have to provide food for invalids. A fowl is skinned, cut into neat joints, and placed in a large deep stew-pan with a quart of water, two tablespoonfuls of rice, four peppercorns, and a half to a teaspoonful of salt. This is boiled gently for about an hour and until both the fowl and the rice are entirely cooked. Because of the consistency of the dish, it should be served in bowls or soup-plates rather than upon a flat plate.

A QUICK STEW

Butter, lemon-juice, vinegar, salt, mustard, paprika, sultana raisins, powdered biscuit, and chopped-up apples are added to a foundation of hot bovril, more commonly known as beef extract. When it is nearly boiling, any odds and ends of meats, such as ham, bacon, fowl, or game, chopped in small pieces, with the large bones of the birds broken, are thrown in and allowed to become thoroughly hot. The stew is then served without being allowed to boil.

HARE A L'ITALIENNE

The Italian method of cooking hare, which is very delicious, is to put the jointed pieces in a sauce-pan with oil, garlic, marjoram, salt, and pepper, and to cook them slowly, adding, after twenty minutes, some good stock and aromatic sauce. When done, the pieces will have a rich and unusual flavour.

GAME PIE EN CASSEROLE

A plump hare should be skinned, cleansed, and freed of bones; it is then minced fine with salt, pepper, a little onion, and with an equal quantity of veal free from skin and an equal quantity of pork. This mixture is put into a casserole in which have been placed salt, pepper, a bay-leaf cut in pieces, and a sprig of thyme. It is then pressed down and covered with thin rashers of bacon, sprinkled with salt, pepper, thyme, and bay-leaf, and over it is poured half a glass of water and a wineglass of brandy. It is covered and baked in a moderate oven for two hours and a half. The bones of the hare and the cuttings of meat are boiled separately for two or three hours with the addition of an onion and some herbs; when the pie is baked, this liquour, in which the bones have been cooked, can be poured over it. It is allowed to simmer for five minutes, and then to cool before being served.

SALMI

To prepare a salmi, the trail of a woodcock, with the exception of the lower part of the large intestine, is pounded up with the brain in a mortar, together with garlic, onions, cloves, and one sage leaf. When the whole mixture is well blended, it is mixed with stock and strained through a colander into a saucepan. It is placed over the fire with a piece of butter and a wineglassful of white wine thickened with bread crumbs. This sauce is stirred and, when thoroughly hot, poured upon ordinary toast or French toast and served with the game.

FOWLS' LIVERS AND MUSHROOMS

Buttered mushrooms and fowls' livers cut in fours are fried in butter. To them are added a glass of white wine, a little stock, and a little flour or some other sort of thickening; after the mixture is stirred over the fire for about ten minutes, it is served with croutons. This is often used as a breakfast dish.

ROAST PARTRIDGES

Partridges are very delicious when prepared in the Greek fashion. The partridges are oiled thoroughly with the best oil and seasoned with salt and pepper and a few bay-leaves; each bird is then wrapped and tied tightly in a paper cover so that the fat and condiments do not drip. They are placed on a skewer and roasted before a slow fire for an hour, when they are ready to serve.

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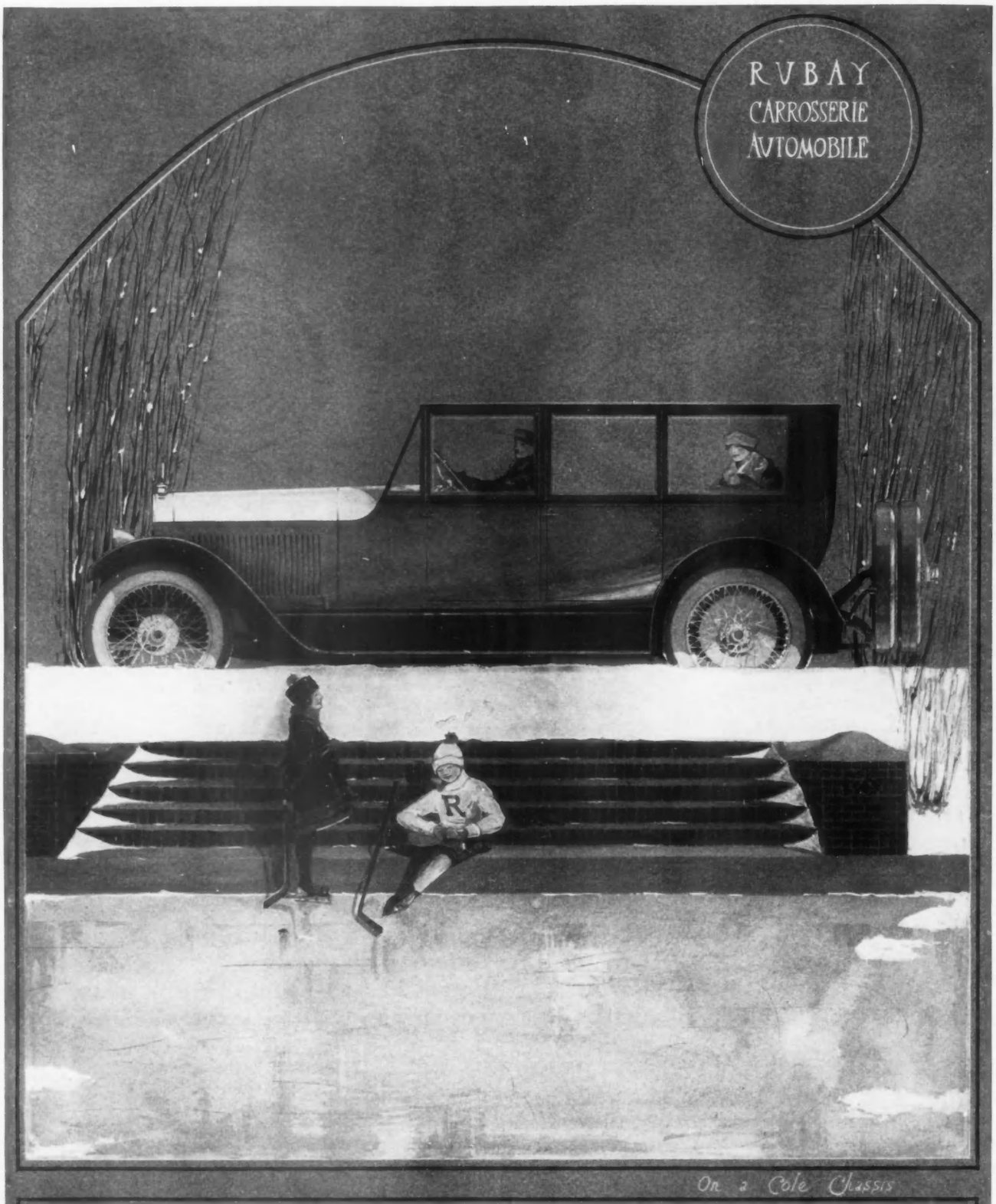

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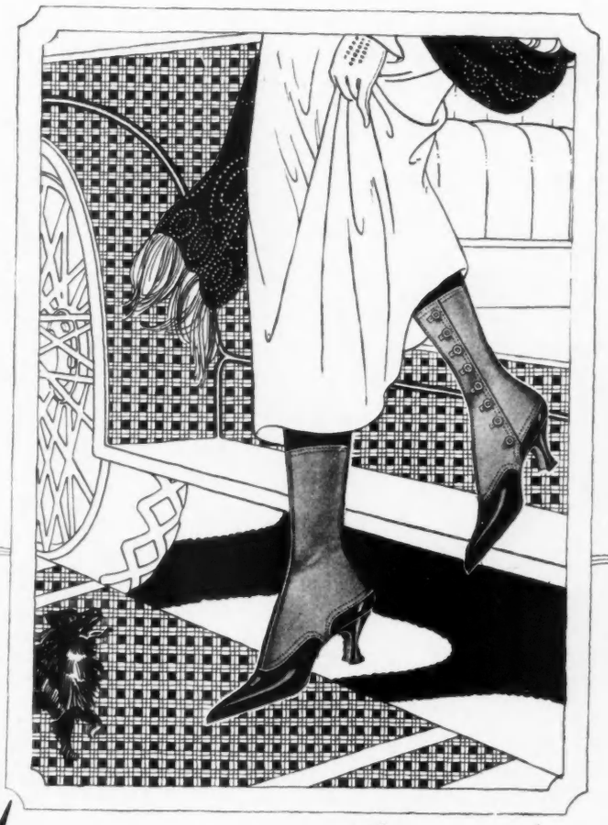

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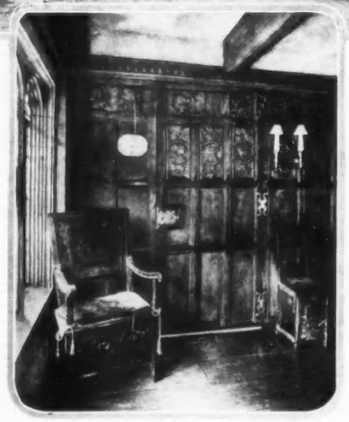
Mattie E. Hewitt

The beauty of the Renaissance inlay in coloured woods, known as intarsia, is apparent in this panelling brought from an old Italian villa to an American home. The furnishings are of a later period



(Left) Not all French panelling is of the kind associated with the Louis. Such panelling as this belongs to the days of Francois I, as do the chairs with squab cushions. The Gothic window is earlier still

The RÔLE *of the* ANTIQUE

IT is not easy to realize for how many generations the Renaissance flourished in Italy before it travelled north to England by the slow means of communication of those days before steam or electricity. It should be remembered that the Renaissance reached the height of its perfection in Italy before its influence began to be felt in England, that Dante's "Divine Comedy" was written before England fought the Battle of Crécy, that Michel Angelo lived and died before Shakspere was born, and that Titian was an old man when Elizabeth came to the throne. The continental countries naturally felt the Renaissance influence earlier than England, and this was especially true of France because of the close connection of Francois I (contemporary of Henry VIII of England) with Italy. He it was who transferred the Renaissance bodily to France in the persons of the great Italian artists and craftsmen, even including the great Leonardo da Vinci and Andrea del Sarto, and it was his patronage which fostered the art-loving spirit of France and laid the foundations for the famous decorative periods of the Louis.

As far apart as is the cold, colourless, northern winter of England from the warmth and brilliant colour of Italy was the substantial dignity of the Elizabethan home from the gorgeous luxury of the Italian Renaissance palace of a century earlier, from which it drew its inspiration and copied many details. Yet each was suited to the climate of its country and to the temperament of the people who built it.

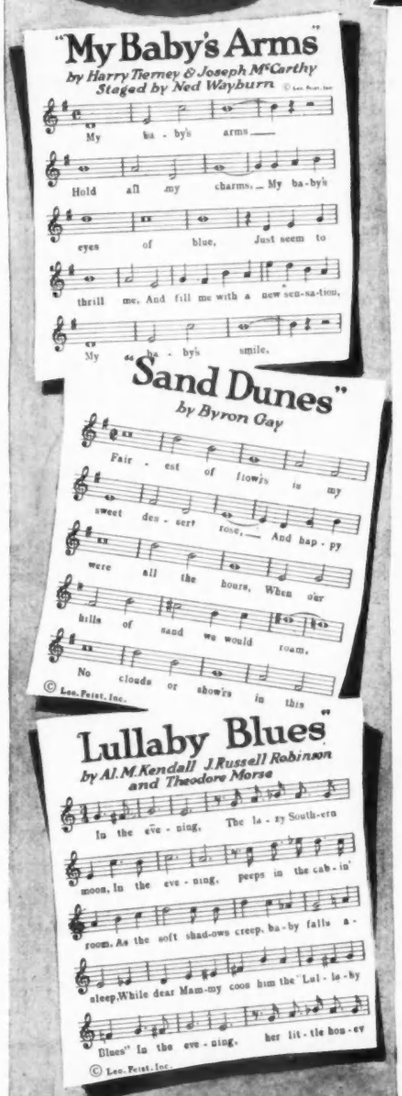
In the northern manor house, there was need of a combination of comfort with protection from cold and storm; such need made the great Tudor fireplace the most important feature of an Elizabethan room. In the sunny south, on the other hand, winter at its worst is but short and life is but little troubled by contention with inclement weather; the palace became a great show place for gorgeous hangings, rich carvings, goldwork, paintings, and elaborate decorative furniture, in which gorgeousness rather than comfort was the key-note. The fireplace again illustrates the point, for in Italy, it existed not for need, like the huge ones of England or the hooded ones of France, but as a great decorative feature of state apartments, an excuse for the use of carved and inlaid marble.

So great was the importance of beauty in all things to the Italian Renaissance that her great artists lent their skill to all those details of decoration which the artist of to-day is inclined to feel beneath his dignity. Even Andrea del Sarto fashioned entremets for the sumptuous Italian feasts, while such carvers and metal workers as the great Cellini gave heed to even minute details and useful implements, such as the humble bellows for the fireplace. Both men and women seriously studied the art of dress as a duty to art and to society. Great men were not merely painters or architects or sculptors, but combined all three and added to them the arts of poet and musician as well.

If one would seek a single great man as leader in this revival of art and culture and learning from a long-forgotten classic tradition, as it most affected the palace and its decoration, it would probably be Brunelleschi, the famous architect. It was his study of classic buildings which lent to the Renaissance

(Continued on page 132)

Star Song Hits Everybody's Singing



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"By the Campfire"
"The Radiance in Your Eyes"
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"Your Heart Is Calling Mine"
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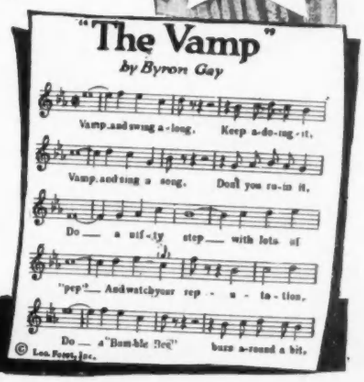

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THE RÔLE OF THE ANTIQUE

(*Continued from page 130*)

decoration in Italy its many classic architectural features, its copying of façades, its Greek pediments, and round arches. With the flowering of the Renaissance came the great age of Italian commerce. The church was no longer the sole patron of art, and art freed from its dogma developed without restriction for the great merchant princes of Italy. The result was as though Italy had taken the cold and stately beauty that was the pride of Greece and breathed into it colour and warmth and the more human element of its own vivid and abounding life, and few countries or ages have possessed a life more brilliant.

Renaissance Italy, like Tudor England, was long in arriving at ideals of comfort in chairs

MARBLE HALLS OF ITALY

The warmth of the climate and the availability of marble, of lapis lazuli, and of porphyry made the use of these materials and of mosaic work conspicuous elements in Italian decoration. Floors were patterned with them; walls, and fireplaces, and even furniture of wood were inlaid with them. It was a style admirably suited to lend dignity and stateliness and a grateful coolness to great southern palaces; and it was this cold background which made the sumptuous hangings and furnishings possible. The style, however, is suitable only for spacious rooms, and many a modern home has come to grief in the attempt to adapt this decoration for palaces to the limited area of a modern apartment. In our northern climate, these marble walls and floors are apt to give a chill formality, lacking the hospitality which brilliant sunshine lent them. Even there, the coldness of the marbles was overcome by rich wall hangings—which consisted of gorgeous tapestries (for which Raphael and other painters of the fifteenth century designed cartoons), of stamped velvets, gilded leathers—and by magnificent marquetry, while the furniture itself was heavily carved, painted, or gilded.

To a certain extent, oak was used in Italian furniture, as in Tudor England, but more often the woods were the cypress, chestnut, and other soft woods that lent themselves to carving. By the end of the century, furniture of these soft woods often had facings of ebony inlaid with ivory. The rediscovery of Roman stucco led to its adaptation to the decoration of furniture. Soft woods were covered with plaster (*gesso*) which was often modelled into the same designs that were used in the carving of furniture and was then gilded and painted; such painting was seldom in plain colour, but combined in its design coloured coats-of-arms or even scenes of allegory or romance, subjects from Petrarch, Dante, or Boccaccio, the great literati of the fourteenth century. Among the finest and most elaborate examples of this painted stucco furniture that have come down to the present day is that elaborate Italian Renaissance version of the chest, the cassone, which to-day lends itself so decoratively as a colour note in large and formal rooms or entrance-halls. When the cassone was for the bride's trousseau, it was often made of cypress (or camphor) wood for protection against the destructive moth, which flourished then as now. As wedding-chests, they were lined with rich fabrics or with leather. Not only the cassone but great chairs, frames, and tables were overlaid with this same *gesso* covered with gilt, while the chair itself was most frequently upholstered in red Italian velvet.

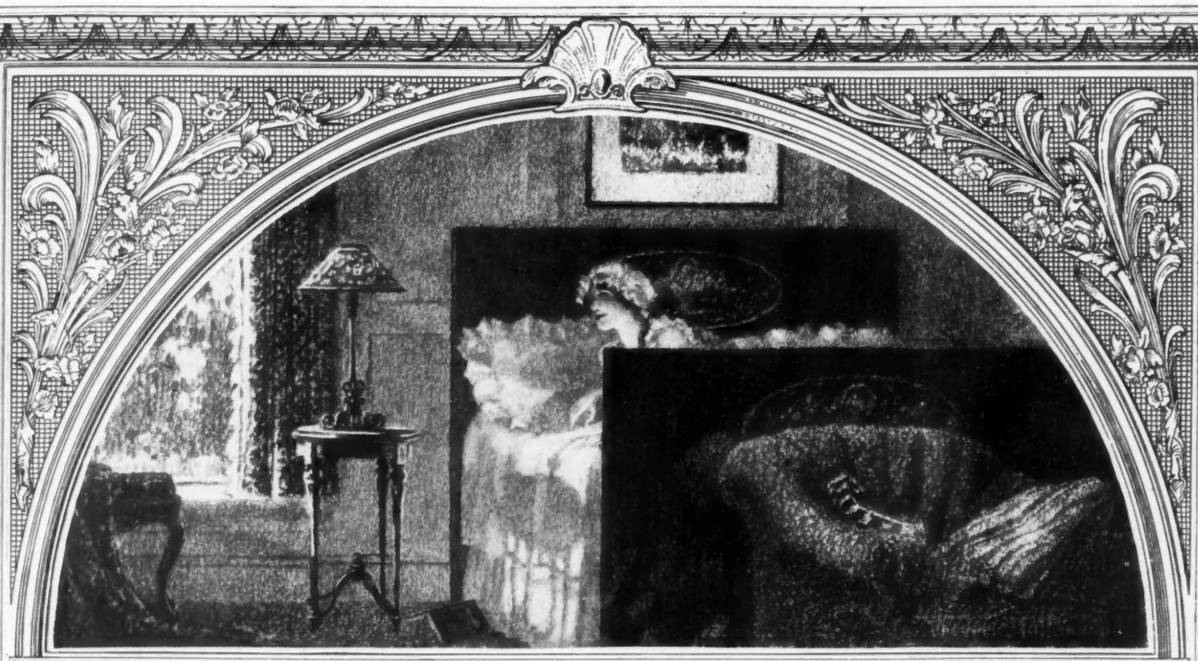
THE RENAISSANCE FURNITURE

Of the actual furniture in the rooms of the Italian palace, pieces were large and heavy and little given to comfort. The characteristic table was one of wal-

(*Continued on page 134*)

Mattie Edwards Hewitt

When the Renaissance reached France, it inspired two great carvers du Cerceau and Sambin, who were noted for such figures as form the corner posts on this arcaded table



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In its simpler and more restrained period, the Renaissance Italian decoration contributes to the modern home such beauty as this dining-room from the home of Mrs. Philip Lydig

(Left) A glowing red with gold in velvets and brocades gave warmth to the marble halls of Renaissance Italy. In Mrs. Lydig's home, this velvet forms a background for a cassone

Mattie Edwards Hewitt

THE RÔLE OF THE ANTIQUE

(Continued from page 132)

nut or cypress with console ends heavily carved and often connected by a stretcher arcaded in round Roman arches running to the table top. The X-shaped chair, which seems to have been in use since very early days in many countries and still holds its place by essential grace, was in frequent use, and there was a stiff wooden chair of stool form with console-shaped supports to which a narrow back had been added. Beside these, there were the great seigneurial seats and state chairs, such as that of Lorenzo de' Medici which followed closely the model of the Renaissance choir-stalls, as the northern chairs had first followed the Gothic stalls. The gradual development of lighter chairs resulted in those with arcaded backs and decorated back posts and in chairs that were rather square in design and frequently had a runner on either side along the floor to connect the front with the back legs and give greater strength. By the end of the sixteenth and the early seventeenth century, upholstery had come to be so much used that little of the frame of the chair remained visible.

THE ITALIAN INTARSIA

Italian rooms contained large cabinets in which elaborate designs in perspective represented marble-floored interiors or façades with figures in front of them. These designs were done in inlay of woods often toned to give the effect of light and shadow to the figures. It was not, strictly speaking, inlay, but was a pattern laid in thin veneer and was called intarsia from the cloistered *intarsiatori* who did it with such skill. The beauty attained in intarsia is apparent in the photograph on page 130.

It was from Persia and India that the Italians learned the technique of this art to apply to classic design, as they learned silk weaving, for they were the first to establish trade with Asia Minor and bring back its art. Not only inlay of wood, but of ivory and metal, and inserts of marble for tops and panels of furniture were in use till the seventeenth century, when porcelain took their place.

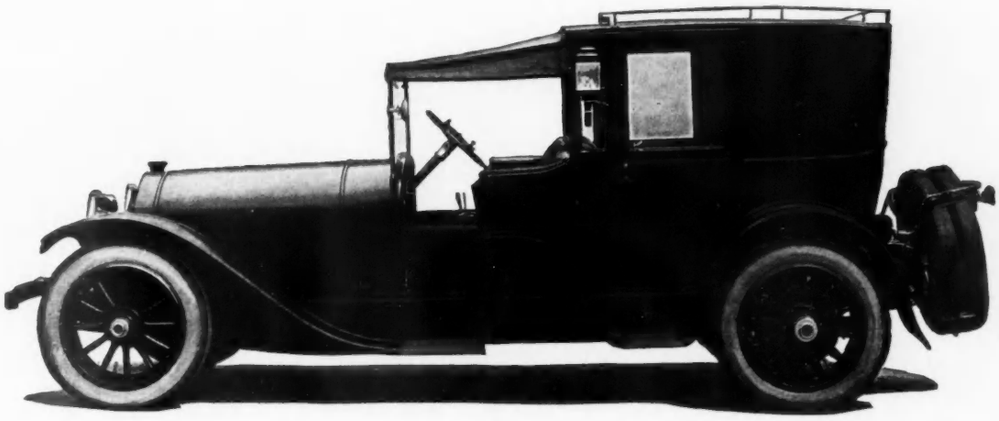
THE VENETIAN MIRRORS

The Venetians had early learned the art of glass, and not long after the beginning of the sixteenth century, mirrors in elaborate Renaissance frames became a marked decorative feature, and frames enclosed similar paintings.

An old inventory of the contents of the de' Medici Palace indicates that two beds were usual in the furnishing of a sleeping apartment, one a huge, carved, four-post bed with a canopy and set on a raised platform—such a bed as one sees in Carpaccio's lovely "Dream of St. Ursula"—and a second which was couch and wardrobe combined.

For richness and elaboration, for sumptuous fabrics and glowing colours, this decorative period of the Italian Renaissance is rivalled only by the French period of Louis XIV, "*Le Roi Soleil.*" It ends, of course, in the hopeless ornateness of the baroque, but in its earlier restrained interpretations, it is a powerful influence, and a richly beautiful one, in the decoration of modern

(Continued on page 136)



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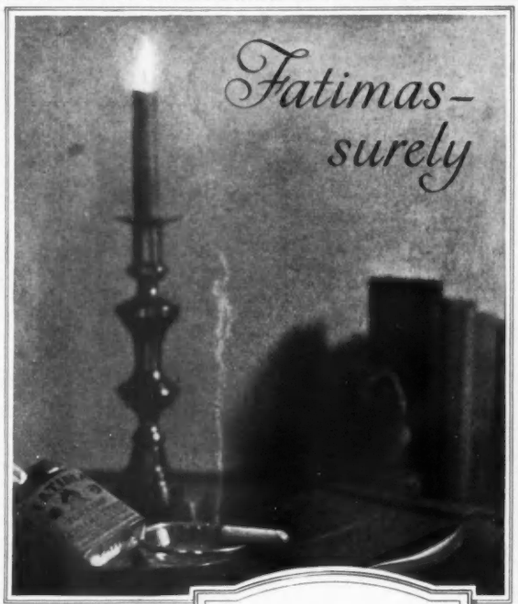

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Coat, 50.00
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FASHION, autocratic Dame that she is, has arched her haughty brows, and cupping her soft, but determined chin in a pink, dimpled hand has issued a decree. "Mesh Bags," she exclaims, "shall be carried in all their soft loveliness." And so now, her many subjects the world over carry mesh bags of Nile-gold or sterling silver.

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HERE is one of Bliss's loveliest soft bags of Nile-gold mesh. The new top has snug, flat sides, and the shimmering folds of mesh are soft as the richest satin. Glowing stones like tiny eyes of sapphire blue are set in the clasp. And this is only one of the many lovely Bliss bags. The Bliss name is a guarantee of superior design and unexcelled quality:

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The BLISS Mark of Quality

THE E. A. BLISS CO., 366 Fifth Ave., New York

Furnishings duly honoured in the home of Mr. Oakleigh Thorne are these Renaissance chairs and cabinet

THE RÔLE OF THE ANTIQUE

(*Continued from page 134*)

homes. The characteristic colour is the deep and lovely Italian red familiar in the antique Italian velvets and brocades which serve as wall hangings in many modern homes. With this was combined gold in generous measure in brocades, fringes, and embroideries. The blue of the lapis lazuli and the green of the darker marble inlays lent colour to the soft cream white of the veined marble walls, and porphyry added its distinctive colour note. The Italian chairs and cassoni, carved or in painted and gilded *gesso*, are highly esteemed by modern decorators and home-builders, and the Italian tables rival those of Tudor England, though the arcaded and console-end styles are, of course, not suited to use as dining-tables. That need is admirably filled, however, by the old refectory tables from Italian monasteries, long and of beautiful proportion.

In Spain, the spirit of the Renaissance which inspired Columbus to discovery inspired also a revival of art and craft. Classic motifs were combined with Moorish elements, and Spanish craftsmen developed the wonderful carved leathers generally designated as Cordovan. High-backed carved chairs, often called "Portuguese" at present, with a new, solid, splayed foot were upholstered in the leathers. For the most part the Spanish furniture reflected the characteristics of the Flemish, for the two countries were closely connected through the Spanish occupation of the Netherlands in the latter half of the sixteenth century. One of the greatest glories of the Flemish craftsman of that century was his woodcarving, but this gradually died out in the next century, when only large and important pieces were carved, and all smaller ones were turned either in ball, or ball and disk, or spiral turning. Cane was imported, probably from China, for

(*Continued on page 138*)

Mattie Edwards Hewitt

Such as this rare antique in the home of Mr. J. E. Berwind were the carved cabinets of the Renaissance French craftsmen

3125
In Tan Russia
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In Brown Russia
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Only "La Camille" Corsets have these exclusive features:

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Flowers of the Orient

One can almost hear the conversation swing from husbands to hats—then from hats to complexions—and then from complexions to perfumes.

"Yes, my dear," remarks the girl in blue, "I thought the same until I made 'The Perfume Test'. Then I found that it isn't the foreign label or the elaborate, fancy bottle that makes a perfume what it should be."

"How did you?" asked the hostess. "What is it then?"

"The character of it," comes the answer. "'The Perfume Test' showed me that my own taste—which I think is good—guided me straight to Florient."

You, too, should make the test and find your own favorite. Send for test material.

Florient

Flowers of the Orient

The Test by an impartial jury of women compared three popular foreign perfumes with three of Colgate's. They were no names or labels—the perfumes were judged by their quality alone. More than half of this jury chose Colgate's—Florient being the favorite.

Florient delightfully prepared also in toilet water, face powder, etc.
Full details of the Test and materials for making it yourself will be sent for 2c in stamps. Address Colgate & Co., Dept. 45, 199 Fulton St., N.Y.

THE RÔLE OF THE ANTIQUE

(Continued from page 136)

the seats and chair-backs of the time.

To the Flemings must be granted the first woven tapestries of Europe, about 1100. On account of the great importance of this art, and hence of wool, the Duke of Burgundy adopted as the title of his great order of knighthood, "The Order of the Golden Fleece." Flanders quickly adopted the art of working leather, and her carved and gilded and painted leathers made her almost as famous as was Spain herself.

In Holland, the Renaissance was combined with Eastern elements due to the Dutch trade with the East, and Eastern influence is discernible in many details, such as the inlays of Chinese porcelains in huge Dutch cabinets and tables.

In all countries, the Renaissance found expression in beauty and art, with the exception of Germany, and there it took a religious form—the Reformation with Erasmus and Martin Luther—,and its only art expression was in hard and intricate patterns of iron-work.

RENAISSANCE IN FRANCE

Yet among all the countries, it was in France, with her innate and refined love of beauty, that the Renaissance reached its greatest perfection in its adaptation to the palace and home. The palaces of Francois I are masterpieces of the French Renaissance, as brought from Italy and developed by Italians or Italian taught designers.

Until the sixteenth century, the Gothic style had ruled in France as it had in England, and the chest or hutch and dresser were the chief articles of furniture. Charles VI had a robe embroidered with fourteen hundred jewelled swallows, yet so meagre were even palace furnishings that he had no more comfort in the way of a chair than a wooden seat covered with painted canvas.

With the gradual merging of the Gothic with the Renaissance, during the reign of Francois I, there appeared the designs and even the fabrics introduced from Italy. Yet, though the designs were the same, the French work has a certain refinement and restraint often lacking in Italian pieces. Although France painted her early woodwork to some extent, much of it was left to show the wood, which was oak, chestnut, cedar, or walnut, and to which she devoted much polishing and little "polish." Carving in France took the place of painting and coloured marquetry. Yet the influence of Italy and the East, India work, as it was called, was strongly felt in inlays of metals, ivory, mother-of-pearl, marble, porphyry and lapis lazuli, which were known as *pietra-dura*.

Yet it was not until the reign of Henri II that the Renaissance in France reached full development. The marriage of this king with Catherine de'Medici established stronger ties with Italy. It was a period of great carvers and designers, among whom the carvers du Cerceau and Sambin stand preeminent.

It was the work of these two men which most strongly influenced the designs of the period. The Parisian, du Cerceau, designed armoires with four folding doors, two above and two below, separated by pilasters which terminated in carved figures. Fan-shaped supports are the characteristic table-ends, and grace of line is a dominating quality in the work. Sambin, a Burgundian, did lavish carving of figures, foliage, and fruit to give a richness to the surface. Among his favourite subjects are muscular satyrs and full-formed female figures, lion's heads, and eagles.

As the Renaissance advanced in France, the great stone fireplaces gradually gave place to those of carved wood. Four-post beds still existed, with elaborate carving and high testers, but there was introduced at this period a forerunner of the modern bed, the *couchette* without tester and with low head-board and four slim posts. Tables took on lighter forms, and the console ends were gradually surplanted by slim round posts. At first, such tables still clung to the arcading; but finally, in the sixteenth century, this was abandoned and stretchers were introduced between the four legs and extra legs added as support along the sides or in the middle.

Heavy horizontal cornices, architectural details, and interwoven strap-work designs of Henri II correspond to those introduced into England and characteristic of the Elizabethan furniture. Yet the French work is more formal, more refined, and less strong and bold than the English. The style of Henri II may accurately be said to continue through the short reign of his semi-Italian sons and the Renaissance to last through the reign of Louis XIII. The most familiar pieces in use to-day are the great ebony cabinets carved and inlaid with ivory which, set on slender turned or carved and fluted legs, followed the Flemish inspiration. A strong Oriental influence led to the use of the ebony furniture, of marquetry, of painted furniture. Cane seats, introduced probably through Flanders and in contrast to the upholstered furniture, mark the contradictions of the period.

THE FRENCH RECEPTION-BED

It was in this reign that the reception-bed was introduced, placed in a curtained alcove which was often provided with doors like a great wardrobe. Here famous French beauties received, as the woman of to-day receives at her tea-table—and much more comfortably. Crystal chandeliers and sconces for the candles were introduced from Italy, while mirrors were at this period used in connection with the bureau. The beautiful wood-carving gradually gave place to posts which were turned, often in the spiral form known as the "barley-sugar twist," and much of the woodwork of the furniture was covered with heavy, comfortable, fixed upholstery.

A strong Eastern spirit combined with that of the Renaissance and introduced into fabrics, the Persian pink, the rose, the Rhodian lily, the pomegranate, the cone, and the palm, which gradually gave place to the lotus, the anthemion, and the acanthus. Dutch commerce with the Far East brought floral and animal designs and cockatoos and parrots in wicker cages. During the seventeenth century, there was an elaborate use of European flowers in textiles. Venetian damasks, Luccan damascenes, Genoese velvets, Bruges satins, and etamine, fustian, and dimity weaves were all in use. When, in the seventeenth century, Paris became the centre of fashion, it, like the Paris of to-day, frowned on long gowns, and with the disappearance of the long gown, large designs in fabrics vanished and small figures took their place.

The period of the Renaissance, whether in Italy or in France, was one of riches and luxury, and it demands for its modern adaptation spacious rooms and elaborate silks, velvets, and tooled and gilded leather for upholstery and hangings. Much of the Italian furniture is too heavy and too ornate for any but formal apartments, banquet halls, or wide foyers. Console-end tables are not adaptable as satisfactory dining-tables, as the later tables are, but they serve as handsome hall or library tables. Carved cabinets, both French and Italian, are beautiful additions to large and beautifully furnished rooms.

The next article will treat Jacobean Cromwellian, and Caroline periods, the outgrowth of the Renaissance in England.

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CAUTION—The TREO GIRDLE has the feature strip of elastic above the elastic waist-line band and, therefore, supports the body above and below the waist-line. Other similar all-elastic garments are simply hip-confiners, and Not Elastic Corsets. Insist upon securing the TREO ELASTIC GIRDLE CORSET with the Feature Strip. *If your dealer cannot supply you, write for FREE booklet*

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The Treo "Paraknit" Elastic Brassiere is made of "Paraknit," a new kind of light weight, open work, elastic material, invented by us, which is very, very flexible, extremely stylish, and healthful.

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With the Feature Strip

"TREO" TRADE MARK
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Elastic Brassiere
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Reinforced Diaphragm Strip

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Protects the Skin

Chart of Marinello Seven Creams
Lettuce Cream for cleansing the skin.
Tissue Cream for a rough, dry skin.
Astringent Cream for an oily skin.
Whitening Cream for a sallow skin.
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Send 15c for Traveler's Trial Package—miniature packages of cream you select, Nardy's Face Powder, Nardy's Toilet Water, Rouge Vanitab, Rose Leaf Jelly, and booklet on care of skin.

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Select proper Cream for your skin—that will give you the radiant, healthy skin you long for. Marinello Company, Dept. 212, Mallers Bldg., Chicago, or 366 Fifth Ave., New York.

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A Three Piece Model for Street Wear

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IN OVER ONE HUNDRED CITIES IN
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PARIS STATES ITS TERMS

(*Continued from page 56*)

organdie which would be ideal to wear on a day when melancholy thoughts drive us to re-read "La Princesse de Clèves." One can find gowns at Poiret's for every hour and every emotion of a woman's life, hours in which she feels herself now Corinne, now the Charlotte beloved of Werther, now Madame de Maintenon, and again, Marie Leczyinska, Mimi Pinson, or Mélisande. A man of courage, Poiret has dared this season to include among his manikins a young woman of ample proportions, a woman, in fact, who has "a shape"; and I found it very amusing to hear him say to some of his clients, "Here is something for you who are not thin; this is what you should wear." Is this, perhaps, the method by which large women may be persuaded to give up dressing like schoolgirls?

Poiret's most characteristic details this season are found in his collars and his jackets; the one gigantic, folded, refolded, plaited, draped, utterly unexpected in line, and the other showing lines of revolutionary novelty. Many of the latter are plaited in those "stuffed" plaits found on the pourpoints of Charles VII or Charles Martel, with uneven coat-skirts and often with narrow shoulder-lines. There is often a soft belt tied at the side, and sometimes, there is a capuchon collar in the back, which recalls that of "Prevost des Marchands." There is a model called "Marocain," sketched on page 49, which is made of heavy bure in a dull brown, a material which one sees usually only under tropical skies, and which is embroidered and ornamented with coloured silks and little pompons here and there, exactly like the gandourahs which are worn in Morocco. This frock has a belt made of a metal like gold and is a real invention with its little chemisette of écru batiste. It is worn with a great cape, like the cloak of an Arab, of the same material ornamented in the same way.

The model "Cardinal," sketched on the same page, is one of those which shows a new form of jacket. It is of blue serge, closed on the shoulder, and the coat is laid in regular stiffened plaits back and front which are like those of the drawings of the time of Jeanne d'Arc. The collar presents another interesting novelty. It is made of embroidery in a cashmere pattern done in narrow brick coloured soutache and edged with a woollen fringe of the same colour and a row of tube-shaped gilt beads with two lines of black and white beads set above them. The third model, called "Shakspere," is full of interest with its immense plaited sleeves added to the simplest of frocks of black serge, and its great collar and cuffs of red soutache embroidery on an écru ground bordered with écru lace.

MARTIAL ET ARMAND'S COLLECTION

Not only does the variety of models surprise us each season, but even more the variety of detail, which one might well call infinite.

Each year, Madame Vallet shows several themes, on which she plays in many variations. This year, she favours leather, either patent or plain, but always as soft as velvet. This kid she knots into belts as one ties a ribbon around a simple frock of chiffon or foulard; she also uses it as incrustations on gowns of cloth and taffeta; in fact, in many of her models, it is kid which plays the principal rôle as trimming.

The second theme of Madame Vallet is her gown which one might call "the gown with fins." It is difficult to name otherwise these skirts which are relatively narrow, following the lines of the body and ornamented at each side over the hips with sections of material completely separated and moving with each movement of the body, like the fins of a fish.

The third theme is the gown entirely of kid, either pink, white, grey, or taupe. For example, "Courtoisie" is a long redingote of white kid embroidered with tiny jet beads and bordered with white bands of mongolian goat. This is a model which will certainly make a sensation, as well as another, called "Babette," entirely of pink kid, bordered and buttoned with beaver.

"Cénacle," sketched on page 56, with its skirt of perforated white kid, is a third example. These models were an immediate success. "Cénacle" is a dress of white crêpe Georgette combined with white kid; the skirt is cut into points outlined with gold. The kid skirt is like an apron, very full, and is a real novelty. Another innovation is shown in the gown "Riquette," sketched on page 53, in which tiny coloured beads are used to make Scotch plaid on black serge. One finds pockets of supple black kid, which also appears at the hem of the skirt.

Patent leather has been used in incrustations on the coat-dress called "Mameluk," sketched on page 53, which is of veloutine in a brick red, the material cut in a pattern to show the leather underneath.

On a dress of black satin, the hip drapery is sometimes in the form of two gathered ruffles of gold or coloured brocade. On other gowns, the skirt is draped across to one side, falling in a gathered frill like a cascade.

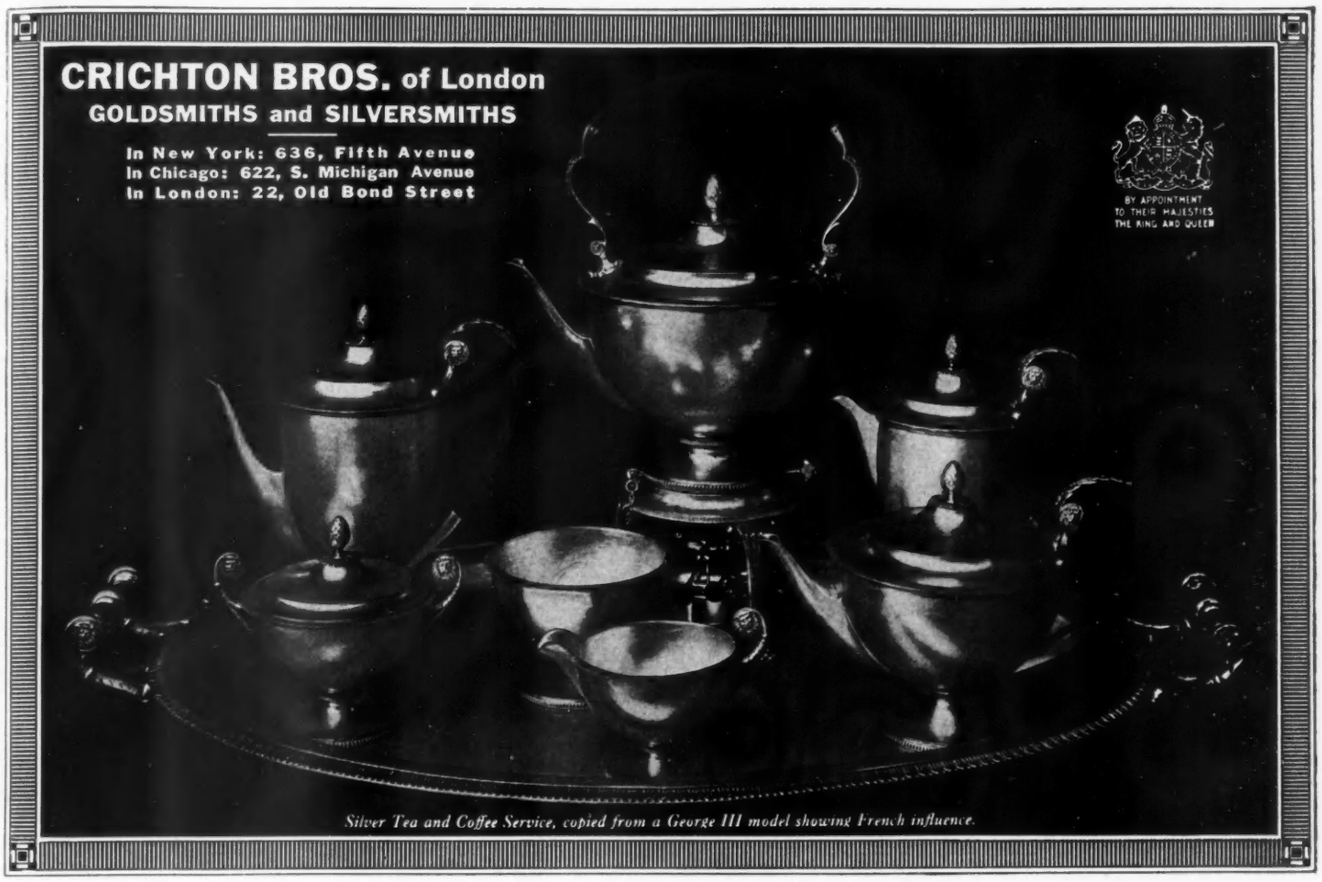
Madame Vallet pays particular attention to collars. Some of them are enormous, forming capes or crossed scarfs. On some suits there are gilets of moufflon or kid which are made with high collars, sometimes buttoned at the side and sometimes opened down the front in two points allowing a glimpse of plaited lawn and a narrow black cravat between their points. We find these collars plaited like Pierrot's, worn with many jacket suits and tied with black ties.

Madame Vallet shows in some of her afternoon models a cut which is extremely new. In the gown called "Crillon," for example, it would be impossible to find a gown which is simpler and yet more typical. The cut is flat, back and front, and the hips are accentuated by two circular pieces. This same cut is shown in the gown called "Sylvia," on page 55, with its long tight sleeves and its back of dark blue cloth, as plain as a redingote in striking contrast to the long coat fronts of brocade bordered with fur. Particular attention is due to the description of this model because the cut is so new. First, on account of its flat back which has no trimming at all, and second, on account of the full circular front of brocade in a pattern of natural coloured foliage.

The collar is a high de' Medici cut, edged inside with lingerie frills. The belt gives an unexpected note, for it is of magenta crêpe de Chine tied at the side and fringed with jet.

Martial et Armand favour luxury for evening garments in using brocade, lamés, and embroidered satin. Sometimes, tiny gold beads are used to embroider a tissue, giving the effect of brocade. An idea of the house, showing their care of detail, is to veil the shoulders of a décolleté gown with a scarf in very varied forms, quite separate from the gown, but forming an integral part of the toilet. Dance frocks are short and simple and very charming, most of them made of rather

(*Continued on page 142*)



Silver Tea and Coffee Service, copied from a George III model showing French influence.

The Present Shoe Situation

The prices of MARTIN & MARTIN shoes are based upon the *quality* of fine leather — not upon the *scarcity* of it.

The quality of MARTIN & MARTIN shoes has never changed and the prices have changed comparatively little. In many inferior shoes the quality remains the same as before the war, but the prices have advanced enormously.

The difference in price between the best shoes and the worst is not what it used to be. The difference in quality, however, is as great as ever. The moral is obvious. To a greater extent than ever, MARTIN & MARTIN shoes represent the truest shoe economy.

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THE closely set firm boning and long straight hips and back are details in designing this corset which make an appeal particularly to women of average or full figures. Comfort has been considered by placing elastic gores at front. Of pink broche.

24 to 36 waist.

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Better Than 10c Meat Foods

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No meat food compares with oats as nutriment for young folks.

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The calory is the energy measure of food value. Quaker Oats yields 1810 calories per pound, which is twice as much as beef.

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Cost Per 1000 Calories

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Serve other foods at other meals. People need variety. But use this one-cent breakfast dish to average up your food cost.

Costs 9 Times Quaker Oats Per 1000 Calories

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PARIS STATES ITS TERMS

(*Continued from page 140*)

heavier materials with draped skirts. Lamé and peau de soie for the skirts with a corsage of tulle or gold net which gives the impression of being almost no corsage at all, are used for these gowns.

Madame Vallet has shown astonishing art in the way of working with fur. She has coats of taupe all worked in regular circular plaits which are triumphs of suppleness. Her big fichu of ermine lined with gold and edged with tails with very wide long sleeves will make a charming wrap to wear with an evening gown at dinner when one passes from the dining-room to the different temperature of the salon. It is not only the dressmaking art which is interesting at Martial et Armand's, but the constant attention to everything which can make a pretty woman look still prettier.

AS SHOWN BY BEER

It is with his excellent tailleurs and his magnificent evening dresses that Monsieur Alex, the young designer of the Maison Beer, scores his greatest success. The former have mostly three-quarters length coats, restrained in line, with some accentuation of the hips, moderately short, moderately wide skirts, and very interesting blouses. Fur is used in some cases, for example in a suit called "Penguin," which is in oxford grey with a grey squirrel vest and small collar, but there are no longer those unrelated patches of fur which distinguished French suits a few years ago and of which we are justly tired. "Castiglione" is a suit of chamois duvetine with a three-quarters length coat in which the width at the sides is marked by long narrow lines of mole.

A novelty in suits is a sort of mantle with vague lines and wide sleeves of dull brown duvetine and a collar of kolinsky, which is worn over a dress of the same duvetine, embroidered in blue to match the lining of the mantle. This combination is called "Premier Froid" and is exceedingly practical, as the coat may easily be worn with other things. There is a most attractive suit of dark blue velvet with a blouse of white kid with dull orange embroidery and revers; and there are severe tailleurs of blue serge with flatly handled black tailored braid as their only trimming. In contrast to these is a little suit, called "Charlot," of brown cheviot in heavy quality, cut with a short mannish jacket with a high collar open in front which is all faced and piped with tan duvetine which looks like leather.

There are handsome mantles of satin or cloth trimmed with fur, and a coat of heavy brown silk jersey, lined with matching duvetine and collared with kolinsky, which is an unusual combination of materials. Very wearable little frocks are included in the collection. I particularly liked "Abbé Galant," a black velvet coat-dress combined with white cloth in an interesting fashion and with a de' Medici collar, and "7 Place Vendôme"—the address of the house of Beer—, a delightful frock of blue serge combined with very wide black silk braid, a revived trimming which several of the houses are using.

The favoured combination of coat and dress, instead of a jacket suit with a blouse, is shown at Beer's. An unusual suit called "Frileuse," sketched on page 56, consists of a finger-tip length, wide, almost square jacket of fluffy white mouffion with a wide band of striking black embroidery around the hem, and a deep rounded empiecement of Hudson seal set into the back, with a collar which recalls the "parka" of the Eskimo. This effective coat is worn over a gown of black and white velvet, the skirt of the black and the waist of the white. Many of the daytime gowns are quite high in the back with a slightly detached standing collar effect, cut in one with the back of the bodice and forming a background for the slender column of a pretty throat. There are still some short sleeves, but more long ones are to be seen in this collection, as in many others.

During the first days, the collection was a little lacking in afternoon gowns, a defect which is sure to be remedied. I should mention, however, an effective afternoon gown, called "Diane," of black satin combined with Chantilly, draped up in the front and held by a crescent of diamonds which give the gown its name. Chantilly, by the way, has lived up to all expectations of its modishness, and there is hardly a house which does not use it in quantities.

The eighteenth-century pannier vies with the hoop of the Velasquez portraits for preeminence in evening gowns, which are magnificent, with a note of stately elegance which has been absent for a long time from the mode. Many of these gowns are of heavy silks, very bouffant at the hips, short in front of the skirt and trained in the back, sleeveless, and décolleté to the waist in the back. A sumptuous creation is named "Sapho," and when the manikin enters, waving her large black fan, there is a gasp of admiration from the most blasé spectator. The gown is immensely wide at the hips with side panniers of black velvet striped with silver. The rest of the skirt, and the tightly wrapped bodice are of heavy silver cloth. I say bodice, but the entire back consists of a narrow belt and two shoulder-straps of rhinestones and jet, almost as elaborate as jewellery. "Lumineuse" is a gown on Greek lines, all made of sparkling beads hanging in short fringes, with a skirt very short in front and a long thin double train dragging on the floor behind. "La Paix" is a stately gown of white and silver lace, "Les Joyaux" a magnificent combination of silver broch and black velvet.

Black and white is a combination which appeals to Monsieur Alex very favourably, and black and grey is another. "Nocturne" is the name he gives to a stunning evening wrap of black combined with grey velvet, cut like the mantles of the Knights of Malta and embroidered in small brilliant stones in the form of great vague flowers. In contrast to the sumptuous gowns are young girls' frocks, frankly eighteen-century, in charming colours. A particularly likable one was called "Roseraie" and composed of a bodice of turquoise velvet with a skirt of velvet broché flowers on chiffon and a belt of crushed pink roses. These flowery belts have been revived by several of the great houses and are a charming fashion for a pretty slender-waisted girl.

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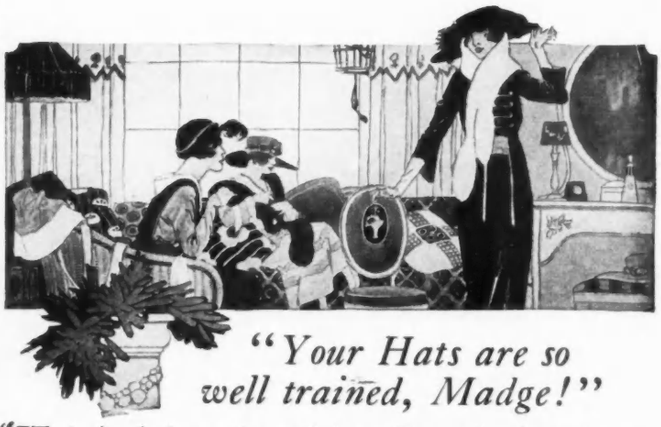

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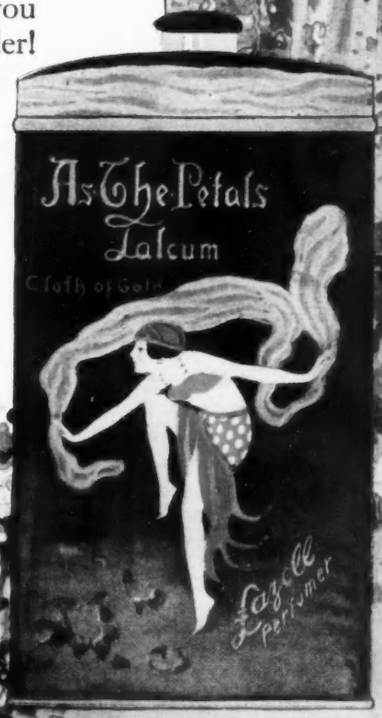

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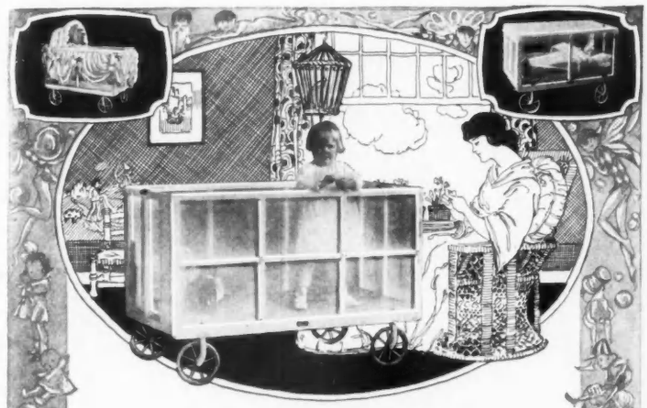

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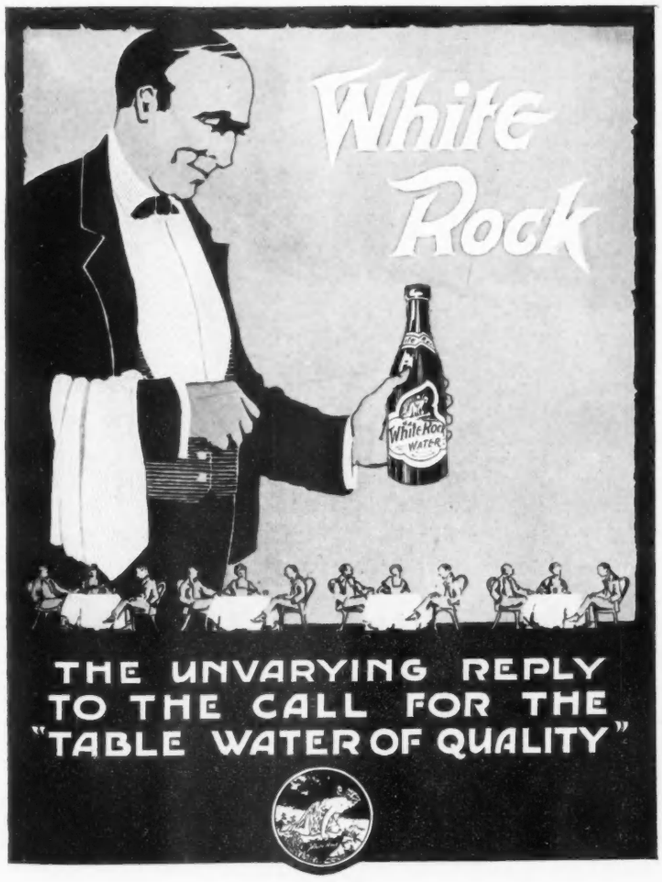

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A R T

(*Continued from page 71*)

at the Carnegie Institute, Pittsburg. Not only landscape, but animal painters were well represented. Among them, William H. Howe, whose "Evening, New England Barnyard" is one of his best canvases.

In an exhibition which is so pre-eminently a landscape exhibition, the few portraits and figure groups stood out notably, among them two portraits by Robert Tolman. Those who are familiar with the deep-sea paintings of Harry L. Hoffman, paintings which he made from material gathered in studying the sea from a glass-bottomed boat in the Bahamas, will find something of a surprise in his Southern subjects, groups of negro workers in a cotton mill, "The Cotton Gin," and on the beach, "Saturday Morning, Nassau." Even more novel than Hoffman's bottom of the sea are the sketches by Everett L. Warner in that most recent field for sketches, the views from seaplanes flying at various altitudes. While the more serious works were in the main galleries, the sketch gallery on the second floor was worth a visit.

NEW GUARINO MONOPRINTS

Art lovers who were delighted a few years ago by an interesting exhibition of monoprints by Guarino at the Kraushaar Galleries, have found there at intervals since then, others of these delicate prints which, as the name implies, differ from most prints in that one and only one impression can be made of a single subject.

There are at present on exhibition there a number of new and particularly interesting prints which have never before been exhibited. These include landscapes, with moving cloud effect or twisted trees, and three figure prints, of which "The Purple Gown" is one of the most striking and beautiful. This is a print which shows not only a rather individual composition as to the placing of the figure within the space, but a warmth of soft red plum colour which is quite new in the work of Guarino. The attention paid it is well merited.

HAWTHORNE HUMANIZED

Among the modern American paintings recently on exhibition at the Macbeth Galleries was one of the most human and delightful canvases which have come from the brush of Hawthorne. Leaving the somewhat doleful fisher folk and sad Madonna types which he paints so ably and which leave us so coldly admiring, he has painted a wholly alive and sympathetic group known by the not entirely distinctive title of "Mother and Child." It is a group which answers the requirements of all decoration and is at the same time full of a grace and charm which are too often lacking in that artist's work.

As is usual with the best of Hawthorne's work, there is in this canvas much of the spirit and serene beauty of the works of the eighteenth-century English masters. Sir Joshua Reynolds himself might have visualized this lovely woman of softly rounded face with great dark eyes, that look forth shyly yet with quiet dignity, while one of her gracious arms encircles a small child.

In spirit as well as in technique, a delightful piece of work is Frieseke's "The Morning Toilet" shown at the same gallery. This is one of those canvases in which the artist makes clear his love of blue relieved by bits of colour in the many small-patterned stuffs which he so characteristically introduces. In this instance, he has not only painted a full and interesting canvas, but has shown his skill in the painting of glass and its diverting reflections and high lights.

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MAKERS OF MUSIC

(*Continued from page 74*)

ican birth and training is Sophie Braslau, who has not yet been given the chance which is due her. Her performance in "Shanewis" and in a special performance of the last act of "Trovatore," have marked her as a likely successor to Homer.

One of the sensations of last season was the Lucia of Mabel Garrison, a performance which elevated her at once into the first rank of coloratura sopranos. Her chance was long delayed, but this season she is to take the place of Frieda Hempel, who is no longer a member of the company. She possesses a beautiful voice and, what is far more rare, a beautiful style.

A NEW SOPRANO

Just as we deplore the fact that *bel canto* is dead, a new American singer proves that we are wrong. A young soprano, just twenty-one years of age, who made her mark in several small parts last year, is to have her reward this season by taking one of the two chief parts of Wolff's new opera, "L'Oiseau Bleu." She is Mary Ellis, whose beauty and charm have endowed her with extraordinary distinction. Her voice, though still small in volume, is exquisite in quality. She is yet a child, and, if the voice grows, the Metropolitan will have the Juliet of the century.

Among the men, Charles Hackett of Boston has filled a place long empty at the Metropolitan. He is a true light tenor, and his performances in "The Barber of Seville," in "Tosca," and in "Mireille," have marked him as an artist of the very first rank. After hearing him in "Mireille," Victor Maurel remarked, "At last we have again a real French tenor." And this was despite the fact that Hackett had sung for the first time in French. This season he is to appear as de Grieux in Massenet's "Manon," and, unless all prophesies go astray, New York will have seen no such interpreter of the part since Edmond Clement.

Another tenor, and a newcomer, is Orville Harrold, one of Oscar Hammerstein's discoveries, whose triumphs both at the Manhattan Opera House in New York and in London are well remembered. For some reason or other, his fortunes later underwent a change, and he seemed to have passed out of the operatic ken. His appearance last year, however, with the Society of American Singers, proved that his voice had returned and his art had deepened. He promises to be a worthy rival to Hackett, and an ideal interpreter of the rôles of Faust and Romeo.

Another artist who deserves mention is Thomas Chalmers, of sterling worth both as a singer and as an actor. He has proved his versatility by being equally good as Valentine and as the comic monk in "La Forza del Destino." A newcomer last season was Reinald Werrenrath, well known on the concert stage. His appearances as Silvio and as Valentine made a surprisingly fine impression,—an impression which ought to be deepened when he gains in operatic experience. America apparently has a penchant for barytones, for Clarence Whitehill is still another artist of the first rank. His Athanael, his Escamillo, his Wotan have been memorable creations. Louis D'Angelo is a bass who has given an excellent account of himself, and who is yet young enough to win more laurels.

CHARMING NATIVE SINGERS

But these are not all that the Metropolitan offers us of talent native born. There are May Peterson—a very charming Micaela—,and Margaret Romaine, the company's new Musetta, and one who makes us understand the yearnings of Marcello. Both are Americans and both, oddly enough, gained their first recognition at the Paris Opéra Comique. Then there is Anna Case, fairest of America's concert artists and one of the most popular. She is still a member of the Metropolitan, though her beautiful voice has been heard there less frequently of late. Other well-known American singers who have appeared with the company before are: Rita Fornia, Vera Curtis, Minnie Egener, Mary Mellish, Marie Sundelius, Marie Tiffany, Cecil Arden, Kathleen Howard, Helena Marsh, Lila Robeson, and Carl Schlegel. Two tenors, both of whom have done good work in leading parts, are also returning, Paul Althouse and Rafaelo Diaz.

Besides Harrold, the new American singers to be heard this season are: Carolina Lazzari, a contralto favourably known from her appearance with the Chicago Opera Company, Jeanne Gordon, and Frances Ingram, also contraltos, and four sopranos, Gladys Axman, Ellen Dalossy, Margaret Farnam, and Edna Kellog. In short, the season of 1919-1920 opens with thirty American singers out of the Metropolitan's entire company of seventy-three, lacking one of a majority, and among the thirty-nine women, a large majority,—twenty-seven Americans to only twelve of foreign birth.

NEW ERA FOR AMERICAN OPERA

A quarter of a century ago, such a state of affairs would have been considered impossible. The Metropolitan Opera House was in those days an absolute exotic, dedicated principally to the amusement of a public which perfectly naturally took its operatic pleasures imported straight from Europe. Aside from a few American-born stars whose training and reputation had been made entirely in the Old World, the Metropolitan Opera Company was composed of Italian, French, German, and Austrian singers. Contrasted with the present state of things at the Metropolitan, it is evident that a complete revolution has been accomplished during the last decade. If opera is not yet indigenous to America, it is abundantly evident that opera singers are.

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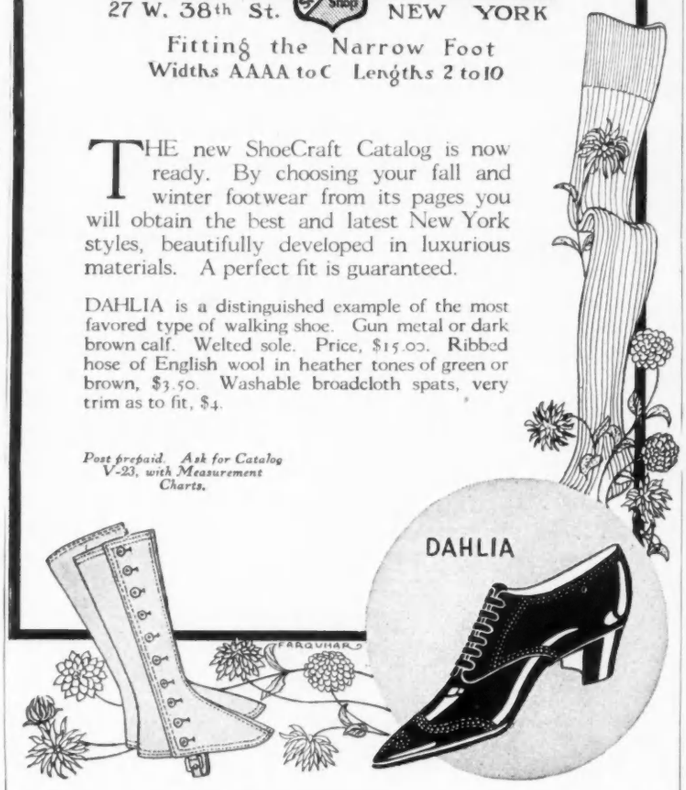


Tint Gray Hair a Lovely Brown

"Look Young at Forty"

TO retain through advancing years not only the spirit but the charm and attractiveness of Youth is held in society and the business world to be the highest obligation of every woman to herself, her family and her friends.

Simple and easy is this pleasant duty when "BROWNATONE" is used to tint streaky, gray or faded hair a lovely brown of the exact shade to harmonize with the eyes and complexion.

Thousands of refined and particular women use and endorse this safe and harmless preparation that tints gray, faded or bleached hair instantly to any shade from light golden to medium, dark brown or black. It does not rub off, cannot be detected and can be applied in a few moments. "BROWNATONE" must not be confused with ordinary and unsatisfactory hair "dyes."

Send 11 cents for Trial Bottle of

BROWNATONE

and valuable booklet on the care of the hair.

Leading druggists everywhere, sell "BROWNATONE" Two colors: "Light to Medium Brown" and "Dark Brown to Black." Two sizes, 35 cents and $1.15 in United States.

The Kenton Pharmacal Co.

WINDSOR ONTARIO CANADA — 469 COPPIN BLD'G COVINGTON, KY. U.S.A.

If You Are Stout—

You have had trouble finding ready-to-wear clothes that fit you—

And if they did fit, they had no style—

But don't be discouraged: Lane Bryant fits nine out of every ten stout women who come into the store, *practically without alteration*—and can do the same for you.

Sizes 38½ to 56 Bust

Lane Bryant styles are specially designed to decrease the apparent size and lend the appearance of slenderness to stout women.

NEW FALL STYLES

Coats	$39.75 to	$250.00
Suits	49.50 to	250.00
Gowns	39.75 to	265.00
Skirts	12.75 to	37.50
Blouses ...	5.75 to	29.75

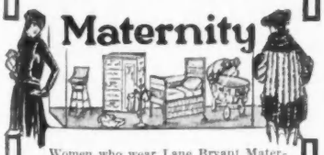
If unable to visit any of our five stores, write to Dept. V5 for New Fall Style Book.

Lane Bryant

21-23 West 38th Street, New York

CHICAGO 17 N. State Street — DETROIT 253 Woodward Avenue
WASHINGTON Woodward & Lothrop — SAN FRANCISCO I. Magnin & Company

Maternity



Women who wear Lane Bryant Maternity Clothes never suffer embarrassment. The designs are stylish, figure-concealing, healthful, comfortable. Worn by over a million mothers—recommended by physicians and nurses.

Everything for Baby Too

If unable to visit any of our five stores, write Dept. V6 for Style Book.

Lane Bryant

21-23 W. 38th St. New York

Mme. Simcox

ANNOUNCES THE OPENING OF

Her New Establishment

YOU ARE INVITED TO INSPECT

The New Models

FOR FALL AND WINTER

The Frances Building

ROOMS 402-403-404 FIFTH AVENUE AT 53RD STREET

For Dainty Women

NAIAD

DRESS SHIELDS

Rubberless—Washable

Sanitary — Durable

At your dealer or The C. E. Conover Co., 101 Franklin Street, New York

The bird is out—the secret too! Flannel's the latest vogue. Grandma's red flannel? Flannel flap-jacks? Of course, not!

Introducing

CONNELLA FLANNEL

—the ubiquitous

You meet it everywhere
—in pink-and-white nurseries
—on polo grounds
—week-ending with Paris gowns.
Colors and patterns abound
—also the lustrousness of
cream and white.
But altho exclusive in quality
Connella is no snob!
In humble under-garment
or millionaire's shirt
—it is always the same.
Connella is not expensive
It's just good
And you want it
And you look for the label
And when you find it
You're satisfied
—that's all!

E. McConnell & Co.
13-21 East 22 St., New York

Lewis W. Hine

There's no telling how many good Americans the Red Cross is making of its small protegés all over the world. Here is a happy Athenian pair beside the Odeon, where Romans, in the shadow of the Acropolis, once were wont to see the games and sports of their own land

RED CROSS LOOKS FORWARD

(*Continued from page 76*)

he does not know he will never be able to walk again. The ward nurses are too busy caring for the broken bodies of men to have time or strength for what they would like and are willing to do for him.

The only relative he can claim is the Red Cross. The only event in his day is the visit of the Red Cross ward worker who comes every morning to ask him what he would like. He does not want much and is quite uncomplaining. He does, however, express a preference in the way of cigarettes and is looking forward to hearing the last instalment of a detective story which has whiled away many tedious afternoons. His request is granted when the ward worker returns in the afternoon, as it would have been for any of the other thousand and one things which may help to cut short the slow hours of the bedridden. Letters, cigarettes, sweets, gifts to send home on some dear and intimate anniversary,—back comes the Red Cross with all these things. And the appreciation in return is priceless.

AN INVALUABLE SERVICE

That is the military relief of the Red Cross which goes on, regardless of peace, ministering to broken bodies and minds, helping in every possible way. And it must continue as long as there is a soldier or sailor left in a hospital, as long as his family need help. During the war, the record amount of Home Service was aid to three hundred thousand families. In the sixth month after it, four hundred and sixty thousand families asked the aid of the Red Cross. Sickness and financial and legal trouble are bound to be a part of the period of demobilization and readjustment.

But that, after all, is a concluding activity of the Red Cross, and now of lesser importance compared to the nation-wide service which is in prospect. The end of the war saw the United States more completely and thoroughly organized, in a series of groups which reached even the smallest rural community, than had ever been thought possible. Nobody had dreamed of such coordination as was obtained by the organization of the Red Cross.

AN EFFICIENT MACHINE

Because the war-time task of each local chapter is done and put away, are the members therefore to fold their hands and conclude that the work of betterment is concluded? They would be the last to agree to that, and it would be pure waste, from the point of efficiency, to allow this marvellous machine for social betterment to stop and rust away.

One may suppose, for example, a community, not a large city which already has established social and charitable organizations, but a small one or a rural district without any such agencies for relief. The death of a mother leaves a number of small children for whom a suitable home must be provided. A child falls ill, and a doctor or nurse is grievously needed. The young father of a family is thrown out of work by the sudden closing down of a factory, and somebody, somehow, must help him to employment, and perhaps give a little financial assistance meanwhile. A man without means or family develops tuberculosis,—is any assistance due him, or must he fend for himself? Do such things happen in small communities? If so, is there an agency which is ready in advance for them, which will answer their call?

Here is the future, here is the peace-time activity of the Red Cross. It is no new decision, for the first group of Red Cross officials that went to France in 1917 realized that their chief function was to uphold the morale of the civilian population of France. A win-the-war-measure, it is true, but one with results looking far beyond the day when the war comes to an end.

As before, this service will continue to be the result of purely local initiative. The needs of each community

(*Continued on page 152*)

Sometimes the commonest customs of life are the unrecognized cause of discomforts and illness.

For instance, coffee is a disturber to many who can again enjoy full comfort when they change to

INSTANT POSTUM

There is no "Season" for Girdelin.
It is always in season.

It is an essential to the fashionable dressmaker in the creation of every season's frock—Spring, Summer, Autumn, Winter—as scissors, needles and thread.

Warren's GIRDELIN BELTING

is made in a variety of styles for every dress purpose. The style represented in this advertisement, No. 2799, is woven on our own looms with Featherbone woven right into the fabric at frequent intervals.

GIRDELIN is the YEAR 'ROUND boned dress belting. It is always in demand and everywhere obtainable.

The Warren Featherbone Co.
Three Oaks, Mich

New York 44 E. 23d St. | Chicago 332 S. Michigan Ave. | San Francisco 50 Sansome St.

Hughes "Ideal" Hair Brush

THE BEST HAIR TONIC IS AN "Ideal" BRUSH

The brush that's different. Every hair in your head is brushed by strong bristles set in a pliable rubber cushion.

HENRY L. HUGHES CO., Inc.
NEW YORK

HYGIENOL
The STERILIZED
POWDER PUFF

Finest Quality Lamb's Wool

Six Popular Sizes
10¢, 15¢, 20¢, 25¢, 35¢, 50¢
At All Best Dealers'

Look For The TRADE MARK —LAMB'S FACE in CIRCLE— On All HYGIENOL Envelopes

ILLUSTRATED BOOKLET showing the making of HYGIENOL POWDER PUFFS Sent on request

MAURICE LÉVY,
15 W. 38th Street, New York City

REDUCE *Easily & Naturally*

Three slices of Basy Bread a day - -
Reduces your weight in a natural way

What one woman says:

Doctors' Essential Foods Co.
Orange, N. J.

Dear Sirs:—I have eaten your bread for five weeks and have lost ten pounds.
Very truly yours,
Mrs. W. McB.,
Sewickley, Pa.

Your friends must have told you about Basy Bread, now recognized as the standard weight reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food, scientifically prepared.

By simply eating three slices of Basy Bread a day, thousands of people have regained their normal weight. No dieting. No medicine. No irksome exercise.

You will be very much interested in the Basy Booklet, which is an authoritative statement on Obesity, its cause and cure. Write for your copy today.

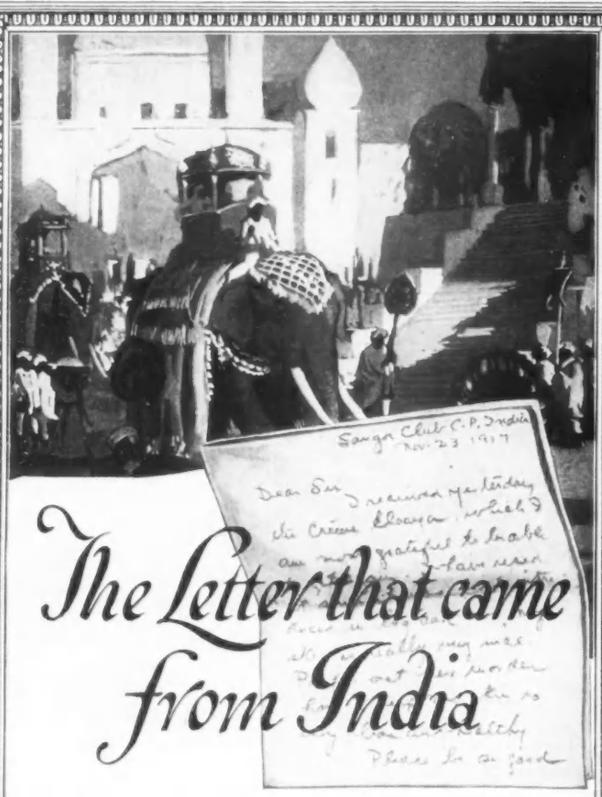
DOCTORS' ESSENTIAL FOODS CO. 37 Oakwood Avenue Orange, New Jersey

Swope's Fall Catalogue

Concise, comprehensive—illustrating the most distinctive Footwear styles. A copy will be sent upon request. You may shop by mail quite as satisfactory as in person.

FREE DELIVERY
everywhere in the United States

SWOPE SHOE CO.
920 Olive Street St. Louis, Mo.



The Letter that came from India

THE writer is a titled Englishwoman whose husband is an English cavalry officer in India. She began using CREME ELCAYA, the non-greasy, disappearing toilet cream, over in England, and was having it sent to her from London. Then the war came along and cut off shipments, so she sent us a letter all the way from the other side of the world to see if she could get CREME ELCAYA from headquarters. It took several months, but she got it, as you'll see by this letter.

"Saugor Club, C.P., India,
November 23rd, 1917.

"Dear Sir:
"I received yesterday the CREME ELCAYA, which I am most grateful to be able to get again. I have used it since it was first introduced in England, and my skin is really very nice. People out here wonder how I keep my skin so very clear and healthy.
"Could you not get some agents out here, as ladies are so keen on getting it? I am sure you would have an immense sale, as it only wants one using for ladies to know how really good it is.
Yours faithfully,
R. T. F."

The Hon. Mrs. R. T. F.
c/o Lieut. T. F., Saugor,
Central Province, India.

Don't you suppose I enjoy letters like that?

They seem to tell us that all these charming women have found in CREME ELCAYA just what we hoped they would, a certain pleasure, comfort, satisfaction, because it has helped each one of them to continue to be that loveliest of all things, a woman good to look at, well-groomed, beautiful-skinned, no matter what country of the world she happens to live in.

I don't have to tell *you* about CREME ELCAYA. *You* are one of the home folks and you *know*. But I do want to remind you, in case you may have forgotten or grown a bit careless about your skin, that there is still this simple old formula for beauty which these other women find never fails them. It is not even a "beauty secret," but just common sense—

Always use CREME ELCAYA before you put on your face powder

A little Creme Elcaya rubbed gently into the skin; then if you need color, a little Elcaya Rouge spread carefully over the cheeks before the cream is quite dry; and after that your Face Powder over all.

Creme Elcaya is the original non-greasy disappearing toilet cream. It was introduced first in New York in 1900. Today its purity and superiority are acknowledged throughout the world.

We want you to learn the easy way to have a skin like velvet. Send 10c. in a letter marked Department "M" to the address below and obtain a trial package containing CREME ELCAYA—the non-greasy, skin-refining toilet cream—and a miniature box of ELCAYA COMPLEXION POWDER. If you need color, send an additional 10c. for a sample size of ELCAYA ROUGE and use it with CREME ELCAYA. There's nothing better. In jars at 25 and 60c.

JAMES C. CRANE
Sole Agent
148 Madison Avenue New York

Mac LEAN, BENN & NELSON, Ltd. Montreal, Agents for Canada.
© James C. Crane, 1918

Your dealer has Elcaya and has sold it for years. Ask him.

RED CROSS LOOKS FORWARD

(*Continued from page 150*)

will determine the Red Cross activities within it. Some such peculiar problems may be presented as that of a large settlement of factory workers who do not speak English. The local chapter, realizing the need, asks to be transferred to a peace-time basis. The division headquarters goes over the ground, confirms the plan, and a very effective phase of Home Service begins in an Americanization programme. In every case the initiative is taken by the local chapter. The Red Cross is not a "from the top down" organization, as the national and divisional headquarters have been only to standardize, coordinate, and supply skilled workers. And this is done.

THE RED CROSS WORKER

But where, it may be asked, will the trained workers be obtained who will conduct language classes, for instance? If the field is a rural community which is trying to solve its own peculiar problems of recreation, of sanitation, and so on, who will offer scientific and experienced direction?

The answer is the Red Cross worker; and already a scientific course of training for home service is in progress. It began, in fact, in September, at the New York School of Social Work, and at the conclusion of the first semester at that school, will continue by specializing in the rural field at the New York State College of Agriculture in Ithaca, New York.

All phases of community betterment will be discussed,—the adjustment of families and individuals to the social environments, responsibilities to the disabled men, family welfare, hygiene and preventable diseases, American government, social problems of rural communities, and many other subjects.

In social and hygienic betterment of rural communities, the Red Cross has a large opportunity. Four years ago in one of the typical agricultural communities of Iowa, was organized a sewing club with a membership of twenty. Many of the women lived at a distance of five or ten miles, to be traversed by the leisurely method of horse and buggy, for those were pre-automobile days. As a rule, the men were in the fields, and most of the women did the "hitching-up" themselves. Most of them had a number of small children, varying indefinitely from one, all of whom went to the sewing club. Rather strenuous means to social pleasures, one would say? But out they came, patiently, as sure as the two weeks came around, and spent the afternoon in evolving something with those sun-browned work-hardened hands, which to other eyes might look entirely too astonishing and bizarre for camisole or dresser scarf, but to their own was a creation of the beauty for which they had been starved.

For a season, these admired creations were set aside for bandages, socks, and pyjamas. But still the club goes on, a little taste of the cheer and social intercourse of which many rural communities have been terribly deprived.

A LARGE RURAL FIELD

There is another field for the Red Cross worker. You did not, by any chance, happen to have been born in the country, like one of those babies, did you? Because, if you did, it is very likely that by the tender age of seven days you were not only dandled on a dozen of knees, but, much worse than that, that you had been fed upon all sorts of grown-up food that no really scientific child ever hears mentioned till long after he can walk. If, allowing that you were that problematic child, and sixty per cent. of our population is rural, so you might have been,—if you somehow pulled through it and grew up—do you think it improved your subsequent outlook on life? If the Red Cross home service is extended to the inaccessible and therefore undeveloped rural communities, it will mean at least a fair chance at life and the pursuit of happiness for many babies and mothers too.

As for our work abroad—what of that? Even if it had not already been settled, and the work were not going on in France, in the Balkans, in Siberia, an august body of men decided that the American Red Cross was to continue abroad. In an amendment to the Army Bill, Congress prolonged its foreign activities by authorizing the Secretary of War to transfer to the American Red Cross the medical and surgical supplies and foodstuffs which are now in Europe, and are to be used to "relieve and supply the pressing needs of the countries involved in the late war." These supplies will be distributed in the countries where the Red Cross is concluding its war programme, and where, because of the ravages of war, famine, and epidemic, the distress is most pronounced.

SUPPLIES TO BE ADMINISTERED

The Red Cross must have funds to administer these supplies. Where will they be administered? As for France, Stephen Lausanne expressed before the signing of the Peace Treaty a plea which is still strong. "The activities of the Red Cross are just about to begin. That white flag with the scarlet cross which men and women have been planting for four years over the smoking ruins of northern France and southern Belgium must not be carried away just yet."

Help is needed in the Near East and the Balkans. A Red Cross official describes the children whom he saw on the passage of the flour train through the Transcaucasus,—"not children, but wizened and ancient dwarfs with wrinkled foreheads and those downward cheek creases which deepen when one smiles." At Erivan, this is what he saw,—"Within that dreadful sun-baked quadrangle are herded some five hundred children, boys and girls from six to twelve years of age. Each morning an ox-cart carries off half a dozen of them for burial. Here they sit on the earth, bowed like old men and women, or crawl off to die alone." If the American Red Cross can bring relief into such places, one should be proud to call himself an American, and prouder to lend assistance.

From Serbia, stricken with typhus and influenza after the war and left with only fourteen doctors of her own race, comes a brighter story, because there, the work has progressed further. At Monastir, a shell-swept country, nine thousand Serbs come in to the trimonthly issue of American food. At Monastir, one hears also of that splendid American woman, Dr. Regina Flood Keyes of Buffalo, who served in Siberia during the war, operating for days under shell-fire, and who is now fighting disease as bravely as the Serbs fought the Austrians. Every day to her hospital dispensary come two hundred patients, including Turkish women whose religion forbids treatment from a man physician. In Monastir, Dr. Keyes' hospital is the marvel of the fly and mosquito-ridden community; under her direction, the swampy spots are drained and oiled, screens are constructed, and doughty Serbs go about, armed with fly swatters and instructions to give no quarter.

(*Continued on page 156*)

AZUREA

The FACE POWDER *de luxe*
Made by L.T. PIVER *Paris France*

Its Distinctive
Fragrance Makes It
Conspicuously Smart-
Its Delicate Fragrance
Makes It Smartly
Inconspicuous

EXTRACT
VEGETAL
TOILET WATER
SACHET

15 cents brings a dainty
BEAUTY BOX with generous samples of **AZUREA** Face Powder Sachet Powder and Perfume

Samples to Canada Prohibited by Canadian Government

CHAS. BAEZ Sole Agent *for* U.S. *and* Canada
Dept. "N" 24 East 22d. Street New York City

New fashions in thought
and thought expression
will be found in

Futurist Stories

By
MARGERY
VERNER REED
of Denver

"Written with Soul"

Mitchell Kennerley
Publisher
New York

Order your copy today

Lack of Proper Investigation of Servants

Very serious in view of present day conditions. Because of this careless, ancient way of employing servants, you may be getting undesirable persons masquerading as servants in your home. This method should be discontinued. We have numerous cases disclosing ex-convicts, criminals and professional thieves. Only good fortune in many instances protected master or mistress from serious personal injury.

Let us eliminate this unpleasant feature for you, by our thorough investigation, which is guaranteed by the National Surety Company and confidential, of each and every ***new servant*** you may desire. Write or telephone us for particulars.

Telephone Rector 8000

NATIONAL ACCOUNTING COMPANY
89 Maiden Lane, New York City

Luxurious Fox

SUPERBLY rich single skins selected first hand in the heart of the great fur bearing Northwest—difficult to obtain elsewhere except at rather higher prices.

Natural Blue Fox	$150-$300
Natural Cross Fox	$ 75-$200
Natural Red Fox	$ 50-$125
Brown Shades Fox	$ 50-$135
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The Plymouth Fur Company offers the services of long trained experts and designers who are true artists and who look on furs as nature's masterpieces.

Style Book C will possibly assist you in your selection, if you contemplate purchasing furs of recognizable value and grade. Prices are surprisingly moderate on account of our method of business.

PLYMOUTH FUR CO.
Makers of Furs with a National Reputation
MINNEAPOLIS MINNESOTA

A Rebuilder of Gowns and Maker of Gowns to order

New York's exclusive and most unique Dressmaking establishment where simply WONDERS are wrought with your passe frocks.

A visit to my establishment will reveal to you what great possibilities lie in those many *out-of-Fashion frocks* that you have laid aside. Here they will be transformed into the styles of today and tomorrow with *all the charm of your own individuality.* GOWNS REBUILT Successfully for Out of Town Customers.

Perfect Workmanship **Homer** Prices Reasonable

11½ West 37th St. New York
Telephone 3265 Greeley

STRAIGHTEN YOUR TOES
BANISH THAT BUNION

ACFIELD'S
Perfection Toe Spring
Worn at night, with auxiliary appliance for day use. **Removes the Actual Cause** of the enlarged joint and bunion. Sent on approval. Money back if not as represented. Send outline of foot. Use my Improved Instep Support for weak arches.

Full particulars and advice free in plain envelope.
C. R. ACFIELD, Foot Specialties *Estab. 1901*
MARBRIDGE BUILDING
Dept. 491, 1328 Broadway (at 35th St.), **New York**

MILES of SMILES

IN three words that's what possession of the AMERICAN Balanced Six means to you.

Miles and miles of smooth going over good roads and bad alike.

Countenances always alight with the smile of pure enjoyment that goes with perfect motoring.

—the Smile of Contentment
—the Smile of Proud Ownership
—the Smile of Health
—the Smile of Happiness

Miss Dorothy Dickson and her Society Smile—

behind the wheel of the American.

Every mile you cover in the AMERICAN is a mile of added joy. Over its *balanced* chassis you ride with such ease. Rough roads have no terrors for you. Sharp turns do not affright you. Your car holds the road at all speeds. No slip—no sidesway going around corners.

And, on the straight road you just *smile the miles away!*

This motoring ease and comfort which is the outstanding characteristic of the AMERICAN is the inevitable product of its balanced construction.

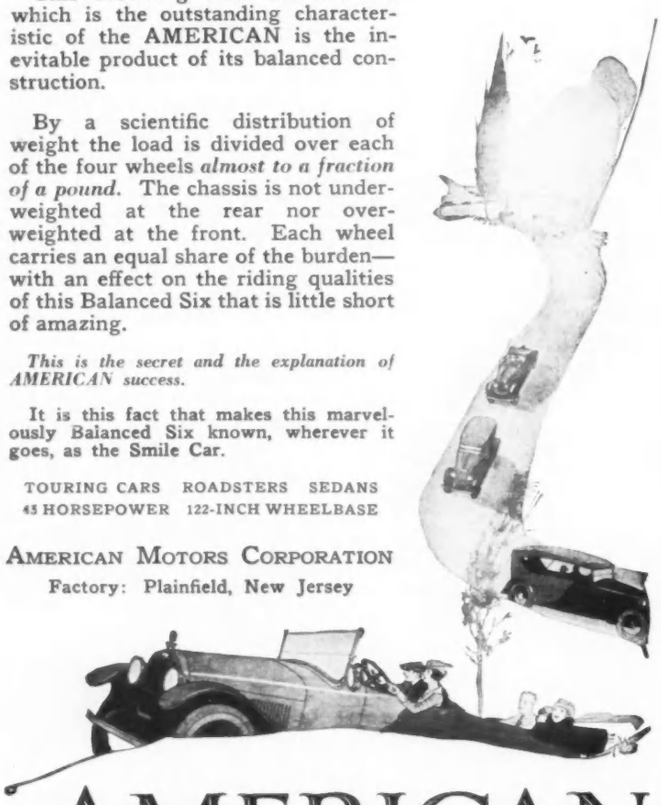
By a scientific distribution of weight the load is divided over each of the four wheels *almost to a fraction of a pound.* The chassis is not underweighted at the rear nor overweighted at the front. Each wheel carries an equal share of the burden—with an effect on the riding qualities of this Balanced Six that is little short of amazing.

This is the secret and the explanation of AMERICAN success.

It is this fact that makes this marvelously Balanced Six known, wherever it goes, as the Smile Car.

TOURING CARS ROADSTERS SEDANS
45 HORSEPOWER 122-INCH WHEELBASE

AMERICAN MOTORS CORPORATION
Factory: Plainfield, New Jersey



AMERICAN
The Balanced Six

MILES OF SMILES

WHAT THEY READ

THE OLD MADHOUSE, by WILLIAM DE MORGAN, is a posthumous novel from the pen of an author whose death was a serious loss to English letters. Related in spirit to the older day of Dickens and Thackeray, De Morgan was a delight in this age when the average author writes to meet the demand for a thriller which can be completed by the reader in a single sitting of reasonable length.

No dramas of rapid action are De Morgan's books, designed for an uninterrupted dash from cover to cover, but leisurely tales, intensely interesting often, but moving with the dignity inseparable from art; tales to read slowly, chapters at a time, savouring their wise philosophy and subtle humour, as, in the good old days, one savoured the bouquet of vintage wines.

The present volume was complete at the time of De Morgan's death with the exception of the final chapter, and this has been added by Mrs. De Morgan to whom he had outlined the ending which he had in mind. As its name suggests, the plot is a mystery shadowed by gnosts, or to be exact, by one ghost, the Reverend Drury Carteret, the mystery of whose disappearance remains tantalizingly unsolved up to the moment of its extremely ingenious solution at almost the last page. This atmosphere of haunting mystery touched with the supernatural is a thing encountered in many of this author's novels, and he possessed a special gift in creating it.

Side by side with this mystery moves the normal life and the keen character study of the chief actors in the story. De Morgan has always the air of one who has lived long, observed much, and thought deeply. His comments on the thoughts and actions of men and women have the interest of revelations of life and of the motives by which we guide it. Always, he is the shrewd and not unkindly observer, no *deus ex machina* who can, at will, save or condemn his puppets, but a serious onlooker who watches his characters work out their own salvation or destruction, keenly analyzing the underlying strength or weakness which made the dénouement inevitable after what preceeded.

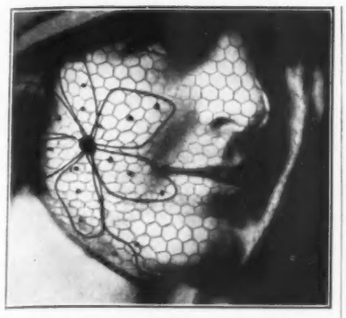
Interesting in this connection is the statement which Mrs. De Morgan makes in her preface to "The Old Madhouse," so unfortunately the last of a rarely delightful series, that her husband never outlined a plot beforehand, but, as it were, created his characters and then sat back and watched to see what they would do. (New York: Henry Holt and Company.)

THE POSITION OF PEGGY HARPER, by LEONARD MERRICK, advances by one more volume the first American definitive edition of the works of this exceptionally gifted author. The theme, as in so many of Merrick's books, is the theme of the author's own life, a man's struggle for recognition as an actor and a dramatist, and the secret of its absorbing interest is the living picture it presents of the world in which the struggle takes place and the human people who help or hinder it.

Though long so highly esteemed by a discriminating minority, Merrick has been, until the publication of the present edition, almost unknown to the larger American public and even to his own English public. His sudden rise to exceptional popularity therefore lends interest to the facts of that life which has given him so keen an insight into the struggles of genius for recognition.

Born in London, Leonard Merrick, like so many notable authors, was intended for the bar. That is to say, his father looked forward to his becoming a barrister, but Merrick himself—for genius is a perpetual disappointer of parents—cherished the ambition to write and act. In fact, he always did write, even in the nursery. However, before the boy reached Heidelberg, where he was to complete his education, his father suffered financial reverses; the bar was out of the question, and Merrick was face to face with the need for earning a living. At eighteen, he exchanged luxury for the position of superintendent at a South African diamond mine where he stood all day superintending Zulus and Kaffirs in a temperature of one hundred degrees in the shade, and slept in a tin hut at the foot of the tailings' heap.

(*Continued on page 156*)



Multiwear Veils
Reg U S Pat Off

Shaped to fit. Need no tying or pinning

You will look better and feel better in these dainty, smart looking veils that are so unusually strong. Edged with guaranteed live rubber. Ask your dealer.

"VEILED FACES"

showing how professional beauties improve their appearance sent free if you mention your dealer's name. Write to-day.

FULD, TRAUBE & CO., Inc.
103 Fifth Ave. New York

Why Have Freckles

—when they are so easily removed? Try the following treatment:

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Start tonight—after two or three applications you will see results.

After years of research specialists have created this delightful, harmless cream which leaves the skin without a blemish. If your druggist hasn't it, write us direct. 50c per jar.

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dope

A Tale of the Black Smoke

By Sax Rohmer

Author of "The Insidious Dr. Fu-Manchu"

She had been tired—worn out with the strain of rehearsing all day and of seizing enjoyment where she could by night. And now, on the eve of her first engagement her nerves failed her. *She could not go on.* And then, she thought of the little box of innocent looking pellets which Sir Lucien had given her . . .

Do you know the kind of life the drug fiend lives? Have you ever imagined what it must be like to be a slave to *chandu*—the days of fierce craving, the ecstatic moment with the fantastic dreams and exaltation which accompany it; and afterward the black despair and sick loathing which only more drugs can relieve? Sax Rohmer paints an unforgettable picture of this life in his new novel, *Dope*, which is based upon an actual occurrence that horrified all of London last year. *Dope* is a tale of the drug traffic—a mystery story in which all the uncanny thrills and quick surprises which have made his other books famous are combined with an accurate and powerful picture of the slaves of the pellet and pipe among the society people of a great city.

At all Bookstores. $1.75 *net.*

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It comes complete as shown, and can be installed by one man in three hours.

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For complete comfort and unusual beauty Belber has produced the woman's fitted traveling case shown here.

Luggage of such character is rarely to be seen in the average luggage shop. When the Belber dealer shows you this—you will agree that the dainty design, the luxurious fittings and the general completeness of this case combine as a tribute to the good taste of its possessor.

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Other styles from $30 to $350.

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Belber

TRAVELING GOODS

WHAT THEY READ

(*Continued from page 154*)

His next post was in the local courthouse where he varied taking natives' affidavits and issuing summonses by writing verses and articles. Then the judge,—we assume for reasons not connected with said articles,—committed suicide, and Merrick found the associations depressing and went to Kimberley. The first thing of his to be printed was an article submitted to a Kimberley paper. He remained in a solicitor's office in Kimberley for nearly two years and came near to dying of camp fever before he succeeded in returning to London.

In London, at the age of twenty-one, he realized his old ambition to try life as an actor. It was then that he adopted the surname of Merrick which is now his own by legal process. The name to which he was born was Leonard Miller.

His experience as an actor was very brief. He had no theatrical connections or acquaintances, and the engagements obtainable by a young man without influence or means were few. If it had not been for his pen, he would have starved. He wrote the first short stories that he had attempted since he was a child, and some of them were long afterwards reprinted in his volume entitled "This Stage of Fools." He sold them for next to nothing. Vainly seeking engagements in the theatre, concealing his position from relatives who would readily have helped him, Merrick was, as he represents many of his heroes, glad to contribute a three-thousand-word story regularly to an obscure society paper for seven shillings sixpence a week. Thus, when Merrick paints loneliness in London, he is painting from experience, and when he writes of London's "brutality," he writes of what he has known from actual experience.

Despairing of success in London, he came to New York, a journey he now admits to have been a folly. He wrote at night in the hall-room of a boarding-house and spent the days seeking theatrical engagements, which never materialized, but gaining a vast amount of the material of fiction.

In New York, Merrick finished his first novel, "Violet Moses," and tried to sell it. One firm made him an offer for it—one hundred and fifty dollars for the copyright. He found the spirit to laugh and took the parcel away. "Violet Moses" was finally published in England after he had returned there, sick and beaten. Two of the most sober and influential of the London reviews compared it favourably in some of its aspects, with the work of Meredith and George Eliot, but the book had only a small sale and the author's plight was desperate.

Through a life of heartbreaking struggle and neglect by the general public, Merrick has had the applause and encouragement of all the press. As was said recently in "The Nation," "Few novelists have had to wait so long for tangible evidence of success. He is an interesting case of an author who may have all the best critics on his side, and yet remain almost unknown outside the eager interest of a select circle." Though his books have been read in translations in almost every other European language, the public of England has viewed them coldly and the public of America has really taken him to its heart only since the publication of the present edition, in the prefaces of which leading authors of England and America have expressed their appreciation of Merrick's work and set forth the firm foundation on which it rests. (New York: E. P. Dutton and Company.)

RED CROSS LOOKS FORWARD

(*Continued from page 152*)

In Poland, in Siberia, with its chain of hospitals, wherever the red and white flag has fluttered, the story goes the same. And to many an American, who at the port of Cattaro or Naples has watched the slow stately incoming of a huge ship freighted to the water-line with food and medical supplies and carrying the American flag, there has come such a thrill of pride and patriotism as he has never felt before.

The Red Cross is one of the greatest existing influences for Americanization. When the Red Cross opened the first playground in Serbia, their small visitors, who knew an amazing amount about hard work and war from four years' bitter experience, presented an embattled front of diffidence and curiosity before the see-saws and merry-go-rounds about which they were encircled. But when the first little boy of pioneer spirit had tested the fearful ecstasy of a flight down the slide, then the ice was broken. Swings, see-saws, food, clothing, medicine,—these propaganda are winning the allegiance of thousands to the United States. The flag with the Red Cross is never far away from the one with the stars and stripes. Wherever the Red Cross is carrying its war obligations both at home and abroad, there, be sure, is the work of Americanization progressing.

Is there a peace-time work of Americanization for the Red Cross? Are there communities here at home which because of disease and ignorance are a menace to the whole country? All too surely they do exist, and here, and not merely in the field of disaster, relief, is the future work of the Red Cross.

THE NOVEMBER CAMPAIGN

It was a fine old saying, not in reference to false patriotism or old imperialistic aims, but to the moral progress of the country, that "the republic never retreats." On November 11, that significant day, will close the eight-day annual campaign of the Red Cross for members and for $15,000,000 to carry out the programme here outlined. On November 11, a year ago, was established a splendid tradition for victory for the United States. It will be no less splendid a tradition, nor less deserving of patriotic enthusiasm, if as a people, we continue unrelaxedly with this organization of mercy.

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Three Sizes: 60c., $1.00, $2.00

At all toilet counters, or direct from us, in plain wrapper, on receipt of 63c, $1.04 or $2.08, which includes war tax.

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Other leaders in the SEMPRAY Line of Beauty are SEMPRAY Face Powder, SEMPRAY Vanishing Creme and SEMPRAY Rouge. Each one helps to make the other better.

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SEMPRAY JO-VE-NAY (*Sempre Giovine*) is good for the skin because it helps Nature replenish the natural oils of the skin—those which are dried out by exposure to sun and wind.

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SMARTNESS of line is the charm you immediately recognize in this chic new Napier model.

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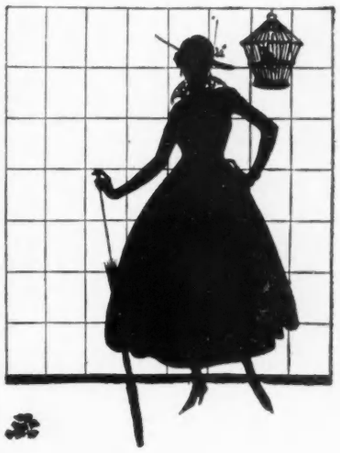

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Of the thousands of women who have maintained in later years an unconquerable freshness and delicacy in complexion and contour by faithful adherence to Mrs. Adair's teachings, she is most proud of those who never had a wrinkle, because they came to her **in time.** Mrs. Adair's methods of home treatment are simple, easy, and common sense.

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To Keep Skin and Tissues in Perfect Health

As warm sunshine and gentle showers are to a growing plant, GANESH EASTERN MUSCLE OIL is to the epidermis and layer of supporting tissues. Akin to the natural oil of the skin this wonderful oil feeds, nourishes and strengthens the whole delicate structure, lifting up the tired, sagging muscles and making firm and resilient, the outer layer. No wrinkles, no hollows, no lines can form when the skin is kept in perfect health by regular use of Ganesh Eastern Muscle Oil. A trial will show gratifying results. $5.25, $2.65, $1.10.

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smooth out the wrinkles and crow's feet that mar your beauty—**while you sleep.** They are absolutely harmless—simple and easy to use—a toilet necessity. Made in two styles. *Frowners* for between the eyes. *Eradicators* for lines in the face. Either kind sold in 30c, 60c and $1.00 boxes, including booklet "Dressing Table Hints," at drug and department stores everywhere. If your dealer is out, sent direct, postpaid, on receipt of price.

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(Illustration from The House Beautiful)

The House Beautiful

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We want that pleasure to increase.

But going back to John Burroughs. We want our pleasure not only while we are building our house, but we want that pleasure to increase every day we live in our house. How can we be sure of securing this satisfaction?

Consider the whole proposition most carefully.

First of all by considering the whole proposition most carefully. Perhaps our first thought will be what kind of neighbors we are going to have. Does our land afford us natural drainage? What about our gas, water and sewer connections. Are we too far removed from fire and police protection?

Of what shall be build our house?

Will there be enough land at the back to build our garage later, or shall we build our garage now in the basement of the house? What are the rules regarding this? Shall we build our house of pine, timber and stone, cement, or tapestry brick. Shall it be English Cottage or Dutch Colonial?

The subject of furnishings an engrossing question.

The subject of our furnishings is an engrossing question. Shall we build in our bookcases? Shall we have French doors between our living and dining rooms? Shall we curtain them or leave them plain? Shall we have a gate legged table and ladder back chairs for the dining room? Shall we have our living room in wicker and chintz with a rag rug? What color shades shall we have for our lamps.

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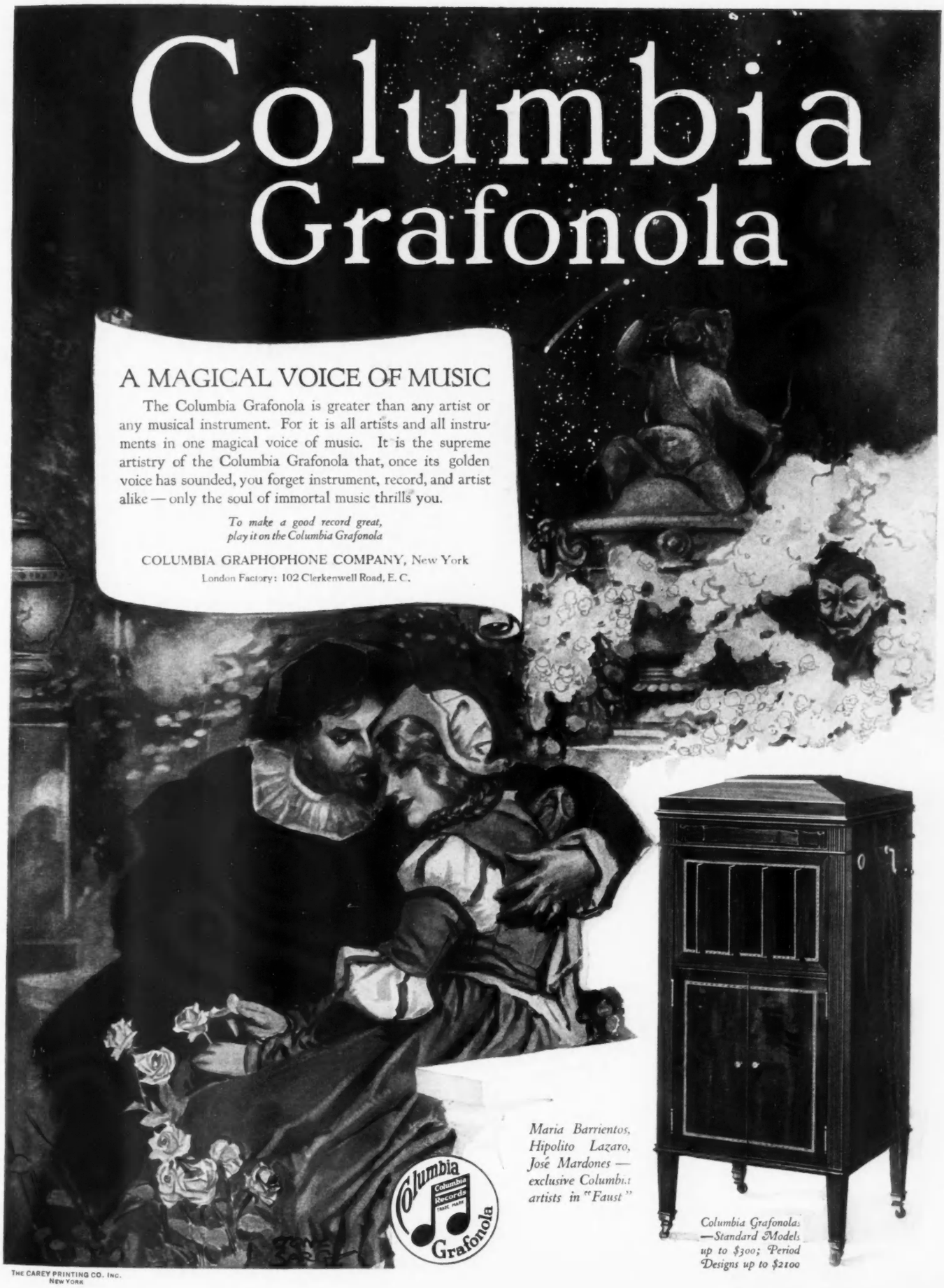
Drive an Apperson First—Then Decide



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